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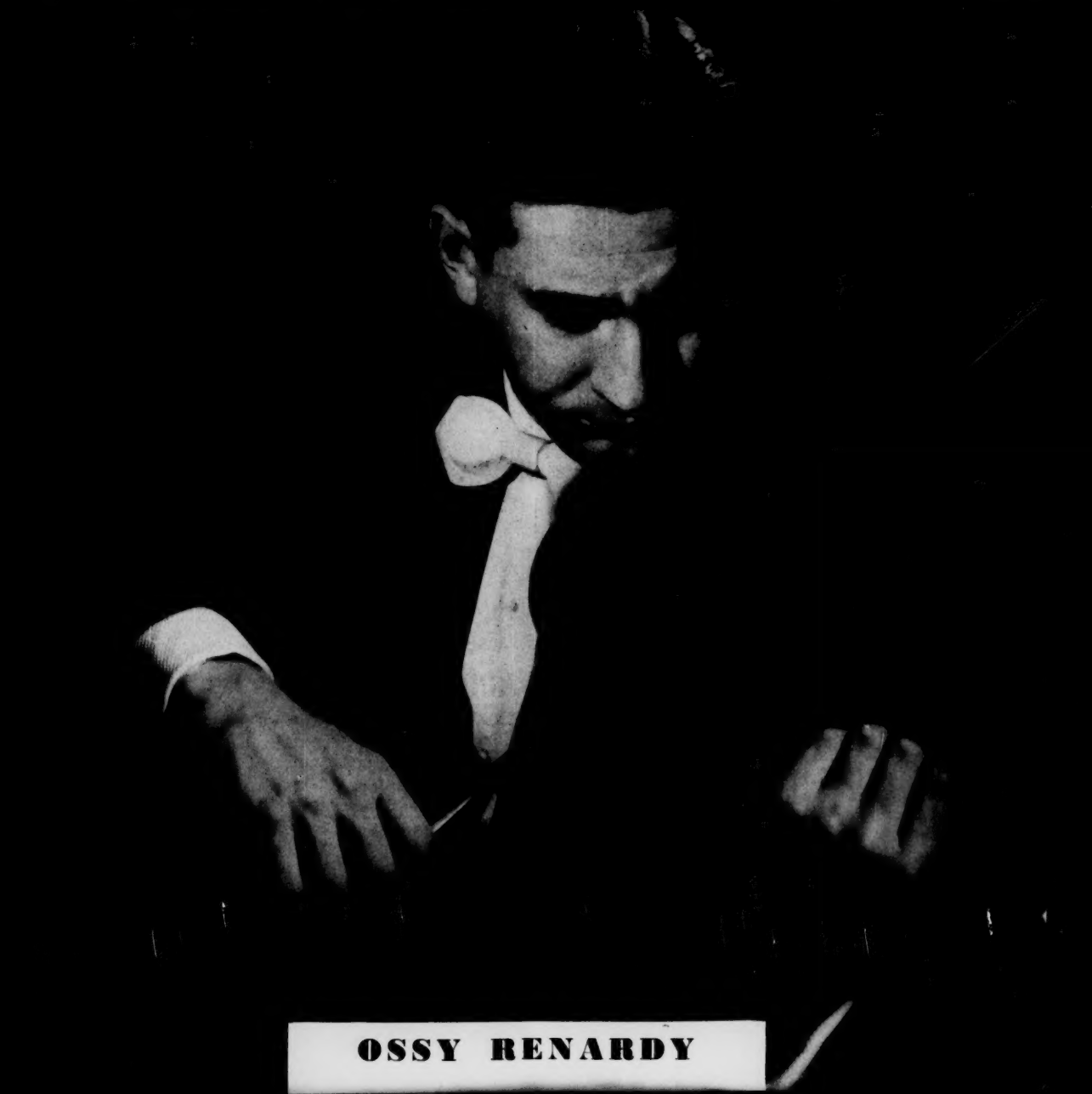

OSSY RENARDY

Nancy Carr

SOPRANO

ORCHESTRAL APPEARANCES

Soloist — MAHLER'S FOURTH SYMPHONY — Bruno Walter conducting:
DETROIT SYMPHONY — January 31, 1952
CHICAGO SYMPHONY — February 7, 8, 1952
MINNEAPOLIS SYMPHONY — February 22, 1952

CHICAGO BUSINESS MEN'S ORCHESTRA — February 8, 1952

RADIO

CHICAGO THEATRE OF THE AIR — Mutual Network, Saturdays 9 P. M.
THE ENCHANTED HOUR — Mutual Network, Wednesdays 9:30 P. M.

TELEVISION

THIS IS MUSIC — Dumont Network, 7-7:30 P. M., Thursdays

825 Orchestra Building — Chicago, Illinois

JEANETTE La Bianca *Reaches New Heights*

Again Captivates Critics and Audiences with Magnificent Artistry

IN A RECITAL
at
CARNEGIE HALL
THAT WILL LONG BE REMEMBERED.

NEW YORK POST,
WEDNESDAY, NOVEMBER 21, 1951

Young Coloratura Debuts at Carnegie

By JOHN BRIGGS

A coloratura soprano named Jeanette La Bianca made her first appearance in Carnegie Hall last evening.

Much to my surprise, Miss La Bianca turned out to be an artist of considerable promise. I was surprised because for weeks preceding the event the papers had been showered with descriptive circulars billing Miss La Bianca as "the world's youngest opera star" and recounting her triumphs in Rome (Italy). When such things arrive in the mail one generally prepares for the worst.

Miss La Bianca, however, turned out to be a pretty young thing with a small but sweet voice, perfectly in tune, and a great deal of coloratura facility. It is clear that she has worked hard and long with someone who has taste and knows how things ought to be sung. Also someone has obviously told her what happens to little girls who try to make noises like big girls and force their voices in the process. The young artist did not scream or shout, but used her voice effortlessly, with a clear birdlike quality that was altogether charming.

Miss La Bianca had chosen a program of staggering difficulty—"Ah, Non Credea Mirarti" from "La Sonnambula"; "Una Voce Poco Fa," from "The Barber of Seville"; Auber's "Laughing Song"; "Il Faut Partir," from "The Daughter of the Regiment"; Adam's Bravura Variations, with flute obbligato (played very skillfully by Mr. John Wummer); and various other things. It was a program to appall an artist of long experience, but Miss La Bianca, except for an uncertain moment in the "Laughing Song," negotiated it with ease.

Miss La Bianca has musicianly instincts and a fine ear. It was a pleasure to hear her sing a long unaccompanied passage and then come in perfectly in tune with the piano.

As a rule I am skeptical of very young coloraturas; many girls in their teens sing wonderful coloratura, only to lose the facility and the birdlike high tones and discover in their twenties that they are really lyric sopranos. But Miss La Bianca has made an excellent beginning, and if she continues to develop along the same lines she will be a coloratura worth going far to hear.

Miguel Sandoval was the deft and sympathetic accompanist.

Headlines tell the Story

HERALD TRIBUNE
NOVEMBER 22, 1951

Coloratura in Debut

By Arthur Berger

Jeanette La Bianca, who made her New York debut in Carnegie Hall Tuesday night, has the distinction of having made her operatic debut in Rome a few days before her sixteenth birthday in the spring of 1950. The young singer from Buffalo appeared at that time in the coloratura role of Rosina in Rossini's "Barber of Seville," and it was her facility in coloratura that she set out to display last night through the rather different medium of a concert. Since even our most mature coloraturas, with very few exceptions, are hard put to sustain a recital program . . .

That she is endowed with a voice of unusual inherent quality became thoroughly apparent after she had passed her opening group of Scarlatti, Mozart and Bellini, and addressed herself to Rossini's "Una voce poco fa," when she mounted into the higher regions of the vocal range and demonstrated tones of real potentiality, clarity and true pitch.

Miss La Bianca's coloratura gift is a precious thing, very rare these days. Her ability to demonstrate it with poise before an audience is praiseworthy and, coming from one so young, may provide its thrills and provoke admiration.

NEW YORK TIMES
NOVEMBER 21, 1951

Jeanette La Bianca, Soprano, in Bow Here

JEANETTE LA BIANCA, soprano. Accompanied by Miguel Sandoval. Flute obligatos by John Wummer. Carnegie Hall.

Scherzo nel cor	Scarlatti
Non so piu cosa son cosa faccio	Mozart
Ah! non credea mirarti	Bellini
Una voce poco fa	Rossini
Romance	Debussy
L'eclat de rire	Auber
Il faut partir	Donizetti
Bravura Variations (with flute)	Adam
Inutile Precauzione (with flute)	Cimara
Four Songs in English	
Theme and Variations (with flute)	Proch

Jeanette La Bianca, soprano from Buffalo, who sang Rosina in a production of "The Barber of Seville" at the Rome Opera when she was 15, gave last night at Carnegie Hall her first New York recital. The talented young miss is now 17. . . . Unquestionably she is a gifted girl.

. . . she has considerable poise and a graceful concert presence and she certainly has a striking voice.

It is true, pure, easily produced and soft and pretty in quality. And last night she negotiated difficult coloratura passages with accuracy and agility. Not only this, she showed rare ability in gliding from note to note and in swelling and minishing her tones at will in many charmingly turned phrases.

She never forced her voice either and in those selections that called for a measure of interpretation she showed a capacity for sympathy and gentle grief. R. P.

Personal Representative:

A. CARLINO
251 W. 74th St., New York 23, N. Y.
Tel.: TRafalgar 3-3505

NEW YORK WORLD-TELEGRAM
WEDNESDAY, NOVEMBER 21, 1951

Music

Buffalo Girl Shows Rare Technique

By LOUIS BIANCOLLI

That rarest of all songbirds, a true coloratura, tried her wings in Carnegie Hall last night and made it.

The girl was 17-year-old Jeanette La Bianca, born in Buffalo. . . .

The assorted coloratura nightmares of Mozart, Bellini and Rossini were child's play to this girl who could not have been studying them so very long.

The staccati were clear as twin bells, and she raced up and down the scale with the greatest of ease. The high notes never gave her any trouble; in fact, when she reached the top she always seemed to be looking around for more peaks to climb. The technic was phenomenal.

New York Journal-American
★ Wed., Nov. 21 1951—

Convincing Bow

Teen-age songster heralded as the youngest of opera singers, Jeanette La Bianca, 17-year-old coloratura, made her Carnegie Hall bow last night. That she is a true coloratura she proved convincingly. She hit her top notes firmly; she negotiated her vocal gymnastics agilely. She has been well-grounded and carefully schooled or she would never have survived her arduous program, including the staples of Scarlatti, Mozart, Bellini, Rossini, Adam, Cimara and Proch set up for her among other items. Her technique is remarkable.

Miles Kastendieck

"Ability to Sing the Songful Measures, the Power to Bring on the Stormy Skies."

—New York World-Telegram & Sun

MARGARET

STERN

PIANIST

DEBUT RECITAL, TOWN HALL, APRIL 30, 1951

"Not only was Miss Stern a pianist of talent and temperament but she presented an appealing stage personality. . . . From the first notes it was apparent that she was unusually musical. Her tone was at once sweet and strong and it had extraordinary variety of coloration. It was consistently satisfying from staccato pianissimo to brilliant fortissimo. In the florid passages of Chopin's Fantaisie Impromptu it approached that abstract purity obtained by the great virtuosos; in his E minor Nocturne it was ravishing."—New York Times

"Miss Stern's most valuable assets were immediately in evidence in her opening number, Myra Hess's arrangement of Bach's 'Jesu, Joy of Man's Desiring': innate musicality and the ability to elicit a limpidly flowing singing tone from her instrument. These attributes also pervaded her stylistically assured and musically perceptive discourse of Beethoven's Sonata in B flat, Op. 22. . . . Blending tonal loveliness with true poetic insight."
—New York Herald Tribune

"There was a certain something about her playing, a bigness of manner here, a probing into inner meanings there. Also, regarding technique it can be said safely that the little lady has worlds of it. There is the ability to sing the songful measures, the power to bring on the stormy skies, the sense of design. All these qualities Miss Stern disclosed."
—New York World-Telegram & Sun

Concert Management WILLARD MATTHEWS, 123 East 53rd Street, New York, N. Y.

Personal Representative: Muriel Francis, 38 East 57th Street, New York, N. Y.

musical COURIER

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American Music and the Orchestras

THE result of the twelfth annual survey (that for 1950-51) made by the National Music Council of the programs of leading symphony orchestras of the United States is discouraging to proponents of the American Muse. It shows the smallest number of works by native creators, 131, performed in any year since 1941-42. The number has been decreasing steadily since 1945-46, when a total of 175 was attained. In fact, the percentage of home-grown American works, 7.3 per cent, is the smallest ever recorded in these surveys with the exception of season 1940-41.

On the other hand, the percentage of works by naturalized Americans, plus foreigners living in the U. S., was 7.8 per cent, with 142 compositions performed, an increase from 6.4, and 120 works played last season.

While the number of major symphony orchestras increased by two in 1950-51, the total of works by composers of all nations represented on these lists decreased from 1864 to 1813. However, the number of American-born composers represented in these 25 orchestras' programs increased from 59 in 1949-50 to 62.

As it is of interest to know what native composers were having performances, the following list of names is appended, also the tabulation of the various ensembles' ranking with respect to various types of composer:

Josef Alexander, George Antheil, Samuel Barber, Arthur Berger, William Bergsma, William Billings, Hoagland Carmichael, John Alden Carpenter, George Chadwick, Abram Chasins, Aaron Copland, Henry Cowell, Paul Creston, William Denny, David Diamond, Cecil Effinger, Herbert Elwell, Earl George, George Gershwin, Vittorio Giannini, Don Gillis, Morton Gould, Charles Griffes, Ferde Grofé, Henry Hadley, Howard Hanson, Roy Harris, Walter S. Huffman, Edwyn Kent Hughes, Charles Ives, Frederick Jacobi, Norman Dello Joio, Homer Keller, Kent Kennan, Jerome Kern, Harrison Kerr, George Kleinsinger, Benjamin Ludlow, Jr., Edward MacDowell, Hari McDonald, Peter Mennin, Louis Mennini, Mary Carr Moore, Edmund Pendleton, Walter Piston, Cole Porter, Quincy Porter, Wallingford Riegger, E. B. Rogers, Carl Ruggles, William Schuman, Leo Sowerby, William Grant Still, Lamar Stringfield, Howard Swanson, Deems Taylor, Howard Thatcher, Randall Thompson, Virgil Thomson, Robert Ward, Powell Weaver, and Richard Yardumian.

COMPOSITIONS PERFORMED AT THE REGULAR SUBSCRIPTION CONCERTS OF THE MAJOR SYMPHONY ORCHESTRAS OF THE U. S. IN THEIR HOME CITIES, SEASON 1950-51

Orchestra — *Composers:*	*Foreign born*	*American born*	**Naturalized*	*Total*
Baltimore	92	4	6	102
Boston	89	4	6	99
Buffalo	28	4	1	33
Chicago	105	8	16	129
Cincinnati	56	10	9	75
Cleveland	74	5	8	87
Dallas	62	3	6	71
Denver	68	10	2	80
Houston	55	4	4	63
Indianapolis	46	10	2	58
Kansas City	34	2	2	38
Los Angeles	67	2	6	75
Minneapolis	62	3	9	74
National (Washington)	72	16	4	92
New Orleans	50	4	5	59
New York	116	7	14	137
Oklahoma	44	5	4	53
Philadelphia	82	8	9	99
Pittsburgh	80	4	6	90
Portland (Oregon)	40	1	5	46
Rochester	39	1	5	45
St. Louis	45	6	3	54
San Antonio	64	1	3	68
San Francisco	44	6	6	56
Seattle	27	2	1	30

**or foreign born and living in the United States*

• • •

Toscanini Resumes NBC Baton

In Carnegie Hall, the National Broadcasting Company on Nov. 3 (6:30 p.m.) presented Arturo Toscanini for the first time this season conducting the NBC Symphony Orchestra. In addition to being broadcast, the concert was televised from coast to coast over the NBC network.

A house filled to the rafters greeted the return of the noted conductor, who with the elasticity and freshness of his deportment gave the lie to his 84 years. It was an occasion for rejoicing among his admirers, since Toscanini's presence as a musical force assures the preservation of a tradition.

As he stood again before the ensemble which he had molded during the last fifteen years into one of the outstanding orchestras of the world, his quiet gestures conjured up a world of beautiful sound. A certain occasional strident quality of tone might have been the result of the requirements of broadcasting, and have disappeared when the music was heard over the air.

The Maestro opened the list with Weber's Euryanthe Overture, in design and tonal distinction, a unique performance. Especially the string section in the phrases before the ending sounded like music from another world. Brahms' First Symphony was read at a brisk pace. If not of the most heart-warming emotional quality, it was a masterpiece of clarity. It was good to have the great conductor back in his accustomed place, for the present age could ill afford to miss his enkindling musical art.

ON THE COVER

Following his Carnegie Hall recital on Dec. 2, Ossy Renardy leaves for Israel where he is engaged for a series of appearances with orchestra and recitals. The brilliant violinist then goes to Europe for concerts in Rome, Zurich, Geneva, Amsterdam and Paris. He returns here in February to resume a coast-to-coast tour. Engagements with orchestra this season include those in Pittsburgh, Sioux City, Tulsa and Winnipeg; last season he played with the New York Philharmonic-Symphony.

Renardy's most recent recordings for London FFRR were the Bach solo sonatas in G minor and A minor, made in England last summer.

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December 1, 1951
Seventy-second Year

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

TWO big pianists, and two equally big pianistic rivals, of the early and middle nineteenth-century were Leopold von Meyer (or de Meyer, as he also was called) and Henri Herz. Of the two, Herz is better remembered today, mostly because he was in his day so popular as a composer of concertos and agreeable salon music. Herz (1806-1888) had the reputation of being one of the most polished pianists in Europe.

But Leopold de Meyer (1816-1883) was, according to contemporary accounts, a much flashier and more exciting artist. He too was a composer, though none of his music has survived. Like many of the popular composer-pianists of the day, his concert programs consisted entirely of his own works and operatic paraphrases or potpourris. Meyer saw to it that those paraphrases and compositions set off his own technique to perfection; and, if critics of the day are to be believed, he had quite a technique indeed.

The careers of the two locked several times. They ran into each other on concert tours, they were in London at the same time, and both decided to visit America nearly simultaneously. Meyer was the first to take leave of Europe; he left for the United States in 1845, and was apparently the first pianist of international reputation to visit these shores. Herz came here the following year. Both were very successful, and both achieved their initial aims: to make money.

BROWSING through the 1847 file of London's *Musical World* recently, I came across an amusing, altogether Dickensian situation in which the two pianists were involved. It is of utterly no importance, and I hasten to reproduce it. The *Musical World* got its information from a series of letters printed in the Baltimore *American and Commercial Advertiser*. Seems that Meyer (the "lion Pianist," as he was called) and Herz were playing in Baltimore on successive days. Meyer played first and did not bother to have his instruments (he used two) removed from the hall. Herz raised a fuss and there was a subsequent scandal. Both pianists appealed to the public through letters in the *Advertiser* and other Baltimore papers. Meyer started the ball rolling:

TO THE PUBLIC

The undersigned is particularly indisposed to appear before the public of Baltimore, from whom he has received the kindest indulgence, upon a subject of private rather than of a public nature. Yet, he feels it due to himself to make a simple statement of facts. . . . The citizens of Baltimore are aware, that the undersigned gave a concert in this city, at Calvert Hall, on Wednesday evening, and as usual left his pianos in the building, which he was informed yesterday morning were so disposed as to leave no possible inconvenience to Mons. Herz, who was announced to give a concert, in the same place, last evening. It was, therefore, much to the surprise of the undersigned, that he received a note from the servant of Mr. Herz last evening, shortly before 6 o'clock, when the rain was pouring down in torrents, of which the following is a translated copy:—*The two pianos of Meyer, have to be taken away immediately or they will be thrown into the yard of the Hall.*

B. ULLMANN.

Upon the receipt of this abrupt and offensive note, Mr. Meyer . . . requested his friend, Mr. G. Reitheimer, to call immediately on Mr. Herz at Calvert Hall, and attend to the business. He there met Mr. Herz, and suggested, in consequence of the state of the weather, that the pianos should remain, alluding at the same time to the impertinent note of Ullmann. Mr. Herz observed that he should not interfere in the matter, and that whatever had been done by his servant, was by his approval. Mr. Reitheimer at once proceeded to remove the pianos, though it was at considerable risk, and with some injury to one of them. . . .

Then Meyer proceeded to charge Herz with further unethical conduct, stating that during his (Meyer's) absence from Philadelphia, Herz had announced a concert in New York, with eight pianos. "At that time Mr. Meyer had one of his superb Erard pianos in that city . . . which, with a most vague and strange idea of the proprieties of life, Mr. Herz actually possessed himself of, and procured to be removed to the Tabernacle for his purpose." It grieved Meyer, he said, to acquaint the good people of Baltimore with this fact.

Herz and Ullmann (Herz' companion and right-hand man) did not take this lying down. They also took out an advertisement addressed TO THE PUBLIC:

In an address to the public in this morning's *Sun*, M. Leopold de Meyer has sought to provoke M. Henri Herz into a newspaper controversy, and has endeavored to give point to his address by calling the undersigned M. Herz' servant, and by using other impertinences of language which it would not be becoming now to notice. At the risk of giving M. de Meyer a consequence which he does not merit . . . the undersigned contents himself with saying that his publication, in every essential particular, is entirely false."

HENRI HERZ
He possessed a savant, not a servant.

Ullmann went on to give particulars. He said that the stage at Calvert Hall was too small to hold, at the same time, both artists' pianos; that Meyer should have removed his; that he did not do so; that he, Ullmann, had stated to one of Meyer's assistants, a Mr. Burke, at 9 a.m., that he would require the removal of the large piano only and that the smaller one might remain; that Meyer took no steps to remove either of them.

As for the second charge, Ullmann claimed that Meyer had, in the presence of witnesses, offered Herz the use of the Erard. Then Ullmann really got mad:

These are the plain facts, and the public can judge of them. M. de Meyer's difficulties heretofore with Thalberg, with Sivori, and with every other artist who appears, as he supposes, to stand in his way; his unblushing method of reaching the public through the press, as disclosed in the late trial between Burchardt and himself, for the price of the puff, and now this attempt to embroil Mr. Herz in controversy with him, will sufficiently convince the public that he relies on other means for giving himself consequence than professional science.

The letter was signed with an indignant flourish: *Bernard Ullmann, A.M., Doctor of Philosophy and Eleve of the Imperial Polytechnic Institute of Vienna.*

Meyer hit back, hard, rather wittily and Machiavellian:

TO HENRI HERZ

A publication in the *Patriot* of yesterday evening, under the name of an individual who, instead of your *servant*, should, as it seems, have been styled your *savant*, demands a passing notice. . . . I now declare it to be untrue that I ever gave my consent that you should use one of my grand pianos at your concert. . . . In reference to the statement of your *savant* that Mr. Burke received any communication relative to the pianos at 9 o'clock in the morning, it was either an inexcusable mistake or a wilful misrepresentation. . . . And now, sir, a parting word. Concealed as you choose to be, under the shelter of your *savant* that you may avoid the necessity of an excuse "to the public" for your discourtesy, unworthy of a true artist, I take occasion to invite the attention of the public to the correspondence of Signor Rapetti in the New York press of the 9th and 10th inst., for a full exhibition of those traits of your character which are calculated, unhappily, at once to excite pity and contempt. The unwise, and not to say most unjust insinuation of your *savant* against the character of the American press as a mercenary instrumentality, I leave to be adjusted between him and a profession which I deemed beyond reproach. . . .

THIS was really hitting below the belt. Whether or not Herz answered, the *Musical World* was silent. If ever I get to Baltimore I shall consult the 1846 newspaper files, looking for an end to the story. Meanwhile I shall sigh for a vanished and blunter day, and look forward to the time when, say, Mr. Serkin takes out an ad in the New York *Times* accusing Mr. Horowitz of putting glue on the keys of his favorite piano.

The Tyranny of Tails: Should Musicians Rebel?

By John N. Burk

THIS non-Socratic dialogue took place, or might have, between a famous conductor and a young violinist (no particular ones, we hasten to add; in fact the interview may be construed as entirely fictional).

The two musicians, having achieved a concerto at a concert together in an outlying center, boarded a local train for home. They settled in opposite seats in the club car, and the conductor fidgetted with his dress coat tails and spread them out on each side to keep them from wrinkling.

"Must musicians go on wearing these things forever?" he asked. "Do they serve any particular purpose?"

The violinist didn't know, and could think of none.

"When I'm up on the stand," continued the conductor, "I have to jump about a good deal. What conductor doesn't? I'm thinking only of the music at the time, but afterwards I sometimes wonder what kind of spectacle I must make from behind, with my coat tails flying. And when I raise my arms above my head, entrances for the chorus and all that, I can feel the whole coat, tails and all, rise up in the back. Why must I be bound and gagged by evening dress?"

"It's not only you conductors," said the violinist. "Who needs a free bow arm more than we do? And a free neck," he added, easing his collar with his index finger.

Anachronistic Apparel

With a joint grievance to goad them, the two men went back into history. Coat tails in general went out with periwigs, they decided, and had survived only in this fiendish costume, the only costume which had never changed since a century ago. All other modes had moved towards comfort; an entire audience (its male portion) may lounge at ease in comfortable sack suits, but the performer must continue in what is now a virtually obsolete straitjacket, giving the general impression of a lugubrious crow. "That's where the expression 'stuffed shirt' came from," threw in the violinist. "A stuffed shirt is a person who has worn a dress suit until his character has been permanently warped by it."

"One of the many things required of a performing musician," said the conductor with more dignity than his companion, but no less indignation, "is hard labor. No basketball player puts out more physical energy. After all, I have to command a cue-range angle of about 190 degrees. After two hours my starch is gone and my black casing is completely drenched. I am drenched because I am super-tense, and I am super-tense because I am constricted in every move I make. Would a basketball player be pleased if you sent him out on the floor in a dress suit, and would he do himself justice?"

Ladies Get a Break

The violinist let this rhetorical question pass and turned the discussion to sex discrimination. A woman singer can bare her throat, and her chest apparatus too—within the bounds of decency.

IS IT FAIR for the conductor to be harnessed in sartorial wonders, impeding his beat and dynamics, when the tennis player may conduct his sweeping attacks and delicate ripostes while clad in much scantier garments?

A woman violinist or pianist can swing free as the wind with her arms and shoulders—provided that the arms are comely enough to reveal. What is more, she is absolutely unrestricted as to design, color, and material. Backed by the proper dressmaker she can half win her audience before she plays a note. Whereas a man—what chance has he to make a good appearance? "He is just about as entrancing as a head waiter," concluded the violinist. "He could even be mistaken for one," he muttered sadly, *sotto voce*.

DIRECTORIAL DILEMMA . . . A dress coat that's too tight may play hob with a coda. The problem: whether to "let things rip" in a maestoso passage?

Having thus soundly denounced this villainous fashion, the two victims of it settled down to the important task of planning the ideal uniform for a performing musician. It should be the perfect blend, they agreed, of two qualities—the appearance, which should be smart, elegant, sufficiently formal, and, of course, comfort.

Their starting point, it must be admitted, was the latter quality. They began broad-mindedly by leaving the trousers alone—a reasonable concession to elegance. After all, a musician is active principally from the waist up.

Some Sartorial Details

The violinist first insisted that the shirt must have a loose collar. The conductor insisted that there must be no starched cuffs, which could "shoot." Then they realized that their shirt pattern was becoming definitely *negligée*, and decided to offset this with a fine material, probably white silk. When it came to the jacket they followed through with the motif of a rich material. Velvet perhaps, again to counteract a "loafing" appearance. The conductor insisted upon loose sleeves, which would not ride up.

"But when you shake your fists at the heavens," objected the violinist, "your loose sleeves will fall down to your shoulders."

This was taken care of by firm wrist bands. But when the conductor outlined a loose coat, the violinist pointed out that they were working toward the conventional artist's smock. "It will look as though Rodolfo had wandered out of Bohême into the wrong auditorium."

When the conductor had yielded to a waist-banded jacket, which, both hoped, would not suggest a jockey, the question arose as to how the transformation was to be accomplished. Each had a vague idea that some mysterious setter of fashions worked out these things in some closely guarded studio in New York, or perhaps Paris, while the key tailors waited.

But Who Will Start It?

It seemed over-ambitious to hope for an all-out, world wide revolution in men's evening dress. After all, did it not fall to individual musicians, the conductor asked, to break the ice—a courageous Prince Albert of the concert platform? The violinist quailed under his pointed gaze, and protested that he was too young to set an example to his elders. If he should come out upon a stage so attired he would be accused of making a sensational play for attention. A mature conductor, on the other hand, whose authority and judgment in all matters are looked up to—

The conductor protested in alarm that he was not an individual on his own, but part of an orchestra, that his dress bore some relation to the dress of a hundred colleagues, that matters of this sort, involving an orchestra, were approached delicately and by boards of trustees. "You know," he added, "how an orchestra is a slave to custom in such matters."

At this point the train rolled to a stop in the terminal, and the two friends, realizing that they could not change their tails, changed the subject.

ED. NOTE.—John N. Burk is program annotator for the Boston Symphony Orchestra, and the author of a volume on Beethoven.

Washington Ponders the New Tax Law

By James G. Deane

WASHINGTON. — The Nation's symphony orchestras at last are able to forget admissions tax worries.

On Nov. 1 the 20 per cent Federal admissons tax ended for public-supported, non-profit symphonies and operas and concerts. On Nov. 14, the Government ended all doubt for symphony orchestras and opera companies about the expected financial "shot in the arm" by ruling tickets of those two groups (and ballet) exempt from price control. So ticket prices can stay where they were —or even go higher, if that should seem desirable.

Easing of the tax climaxed a campaign waged since the end of World War II by hard-pressed musical organizations eager for a return to their prewar tax freedom. For the symphonies and opera companies, it means a much-needed bolstering of finances, in the face of rising costs. For the public, it doesn't mean lower ticket prices in most cases, because the majority of these organizations made it known in advance they would retain established scales, pocketing the former tax. But the public stands to gain from music's enhanced financial stability.

There are two main provisions. The first is brand-new, specifically naming symphony orchestras and operas for the first time. It exempts:

"A society or organization conducted for the sole purpose of maintaining symphony orchestras or operas and receiving substantial support from voluntary contributions."

This clearly covers the country's major orchestra and opera societies, such as the New York Philharmonic-Symphony and the Metropolitan Opera.

Revenue officials emphasize, however, that in the case of less well established groups, an organization's name is not regarded as an adequate test of its eligibility. It must have the number of personnel suitable for presenting actual symphonies, and actually perform them, they say.

But they don't plan to impose any arbitrary minimum. And although regulations are being written for administering the new law, officials explained that the bureau makes it a rule to consider each case on its own merits and is very unwilling to make any advance generalizations. The new regulations, they added, won't be ready for a matter of months.

The second major provision is simply a reinstatement of one which existed up to 1941. It exempts:

"Any admissions to concerts conducted by a civic or community membership association if no part of the net earnings thereof inures to the benefit of any stockholders or members of such association."

The law, of course, would not apply to concerts presented by local managements where the manager is "in business" and naturally looks for profit. Nor does it affect the central organizations of the organized-audience plans. Exempt only are individual units, which must apply separately for the lifting of the tax on their local status as nonprofit associations.

Several Exemptions

There are some other new exemptions in the new law. One of the most important concerns benefit concerts. Tickets for any concert from which the proceeds go to charity are flatly exempted.

Free admissions also are exempt, and reduced rate admissions now are taxable only on the amount actually paid. Formerly, both types were taxed on the basis of the established rate to regular purchasers.

There is no longer any tax, either, on admissions below 10 cents for children under 12.

Also granted exemption are admissions of which all the proceeds go to:

A church, or a convention or association of churches.

An educational institution which is tax exempt under the law or is maintained by a government agency.

An organization set up prior to Oct. 1, 1951, to conduct an annual Chautauqua program of educational, cultural and religious activities at a permanent location.

Rulings to Be Individual

Internal Revenue headquarters in Washington, routinely preparing "interpretations" of the new law for eventual issuance, had had few inquiries from music organizations so far, it was stated, when this was written; however, collectors across the country may have had more queries.

The bureau's procedure for advising on eligibility is through individual rulings. To obtain one, according to officials here, a local organization should apply either to the nearest collector or to the Admissions Section, Bureau of Internal Revenue, Washington 4, D. C.

Most important, officials said, is that the request include complete information on the organization's operation. This should start with a copy of its constitution and by-laws. And no organization should be surprised if the bureau asks more information than it sends the first time.

In Re Price Control

The rather unexpected question of price control arose with the opening of the new season at the Metropolitan Opera. The idea was voiced in a New York newspaper that the opera company "might be violating price ceilings by retaining pre-November 1 ticket sales, instead of lowering them by the 20 per cent no longer paid in tax."

In effect, this was a price increase, and the suggestion then was made that perhaps all the symphony orchestras that had followed the same procedure might also be in violation.

First comment from the Office of Price Stabilization indicated clearly that the office did not question the exemption of the opera, under a provision of the stabilization law exempting rates charged by "a motion picture or other theatre enterprise."

But while operas clearly are "theatrical," OPS said, its lawyers had some doubts about symphonies.

Within a few hours, however, the agency announced that it had decided symphonies, ballets and operas all are entitled to exemption under the theatrical clause. And a spokesman said he thought the same would apply to the

ROYALTY HEARS AMERICAN SERVICE BAND . . . Princess Elizabeth of Great Britain, on her recent visit to the National Capital, attended a reception given for her by the press corps. She is shown greeting Master Sergeant Luis Guzman, flutist of the U. S. Marine Band. He postponed his retirement a few hours to play with this organization at the reception. Guzman, who served in the Band for 28 years, also played for the Princess' parents, King George VI and Queen Elizabeth, when they visited the Capital in 1939. The Duke of Edinburgh is seen at center, over the shoulder of a Royal Canadian mountie standing next to the Princess.

other musical groups newly exempted from the admissions tax.

Managers' Problems

Adjusting to the new situation, welcome as it is, has been a headache for managements. Managers, anticipating the new law, held up season ticket distribution until the last minute. Many were forced to send out tickets for the first few events prior to Nov. 1—and pay the tax on them.

By depositing advance payments in special bank accounts in the name of purchasers, and distributing remaining tickets after that date, managements have been able to bypass the tax on most of the season's advance sales. Necessary reprinting to blot out the tax item, and substitute the new taxless ticket price has been a minor drawback, compared with the relief from the burden of collecting the tax—and handing it over.

Patrons, of course, have had to be informed of the new regime. But reports indicate that most have accepted it without audible complaint.

Here in Washington, at this writing, the National Symphony Orchestra has been asked for a tax refund by only two subscribers. Orchestra association officials made it known that an outright boost in prices would have been necessary had the tax remained. As it is, they predicted that a $30,000 deficit, accumulated over several seasons, may be wiped out in the next two or three years.

London's Orchestras Give Autumn Series

LONDON.—The London orchestras have commenced what promises to be an active season and the various organizations are up to date on their schedule. The first of the B.B.C. Symphony Concerts (under Sargent) was devoted to Mozart and Strauss, the former being represented by his Third Violin Concerto, in which the soloist was the superb Gioconda de Vito, and the latter by his poetic Metamorphosen for strings and Heldenleben, both brilliantly played. At the second the conductor was Barbirolli, who is "guesting" in London for a few weeks and who included in his program an effective arrangement by himself of the Preludes and entr'actes from Debussy's Pelléas et Mélisande.

The L.S.O. gave a Wagner-Bruckner program which drew a large audience to the Festival Hall—was the attraction Wagner or Bruckner? Unfortunately the latter has only a small following in England and speaking generally, it is only when a distinguished European conductor is in charge (in this case Krips) that there is an opportunity to hear one of these monumental Symphonies. On this evening, it was the Eighth, and the orchestra was increased to include four tubas and extra woodwind. Bruckner's music contains so many beautiful moments and so much gorgeous orchestral coloring that many feel, if his symphonies were only of normal length, they would be frequently played. During his few months stay in England Krips has demonstrated that beyond doubt, he is a conductor of top rank.

The Mysore series (Philharmonia Orchestra) commenced with a Beethoven-Brahms program under Furtwaengler (his only appearance here this season). Beethoven's Grosse Fuge and Brahms' First Symphony were the purely orchestral items, both played with superb musicianship, and the soloist was Myra Hess in her compellingly lovely interpretation of the B major Concerto. This was a concert "de luxe."

VISITING BARITONE . . . Lawrence Winters, with officers of the Wednesday Club-Civic Music Association of Harrisburg, Pa., before his concert there. L. to r., Dr. M. Claude Rosenberry, director of music education; Jonathan Brice, accompanist; Mr. Winters; Mrs. Lloyd V. White; and Mrs. M. B. Kauffman, president of the CMA.

Beecham again appeared at the Festival Hall with the R.P.O., and the main items in his prgoram were Mendelssohn's "Italian" and Schumann's First Symphony. After the concert he announced —with evident pleasure—that he and his orchestra had been invited to revisit the U.S.A. for an extended tour of over 100 concerts.

The L.P.O.'s activities in Central London have been curtailed owing to the withdrawal of the L.C.C. grant, but the orchestra is continuing its excellent propaganda in the suburbs and nearby counties.

Programs of Rare Music

The Raphael Cartoon Gallery of the Victoria and Albert Museum was used for the first time for concerts about a year ago. Since then the acoustics are improved and the setting for a small orchestra such as the Boyd Neel is highly attractive and the programs invariably enterprising. Larry Adler, a remarkable virtuoso, was the soloist in concertos for harmonica and orchestra by Vivaldi and Milhaud (two extremes); a new Concerto for Piano and Strings by Dyson was played by Kathleen Long.

The London Mozart Players, conducted by Harry Blech, are a very accomplished body of instrumentalists, and their concerts, events of artistic interest. They recently co-operated with Robert Casadesus in the Mozart C minor Concerto (K. 491). This eminent pianist had given a recital on the previous evening which included a noble performance of Schumann's C Major Fantasy and some Ravel, of which music he is probably unsurpassed as an interpreter.

New Vocalists in Operas

Three distinguished sopranos of widely different types made their debuts at Covent Garden during recent weeks. They were—in order of their appearance—Gre Browenstein (Dutch), Ilse Hollweg (German) and Suzanne Danco (Belgian). Mme. Browenstein's voice, though of beautiful timbre, is more lyrical than dramatic, but she is a supreme artist in everything she does, and her Aida — though lacking power — was a convincing study. Mme. Hollweg, it may be remembered, made a great impression as Zerbinetta at the 1950 Edinburgh Festival. At Covent Garden, she bowed as Gilda, a role which does not offer the same opportunities for her exceptional coloratura. The voice is of silken quality, exquisitely produced. Mme. Danco has also sung at Glyndebourne and Edinburgh, both considerably smaller opera houses than Covent Garden. She is an operatic singer of high rank; her Mimi was notable for the sensitive tone she displayed and her insight into the character.

In the Recital Realm

Among recent recitals two must be especially mentioned. Elisabeth Schumann (a great favorite in England) sang at the Goldsmiths Hall, the home of one of the historical London City companies.

Hans Hotter—well known at the "Met" —gave a Schubert evening at Kingsway Hall in conjunction with Gerald Moore, and sang the "Winterreise" cycle with emotional grandeur and perfection of taste. His mezza-voce singing was supremely beautiful.

Pianists have included Lily Kraus, whose technical equipment and musical feeling were eloquently demonstrated in her playing of Mozart and Haydn Sonatas and in the elaborate "Wanderer" Fantasie.

—ARTHUR NOTCUTT.

Cafarelli Opera Company Sings Cleveland Butterfly

CLEVELAND.—For its annual performance, the Cafarelli Opera Group, Cleveland, chose Madama Butterfly and achieved an artistic as well as financial success with a well integrated presentation. A finely trained chorus, an efficient orchestra directed by Giuseppe Bamboschek were features. A fine and moving performance of the name part of the young Filipino soprano, Delisay Aldaba, brought applause from a near-capacity audience at Masonic Hall. Albert Palumbo as Pinkerton, Raymond Petrich as Sharpless, shared honors; others in the cast, students of Carmela Cafarelli, were well trained and capable in their roles. R. W.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Nov. 8, E.—Charles Mills, who was represented in a Philharmonic concert for the first time with his Theme and Variations, op. 81, commissioned by Mr. Mitropoulos, is a happy "find." A set of ten variations climaxed by a fugue shows him a real musician who writes with melodic breadth and clear structure. It is an imaginative work, excellently orchestrated, with an impressive sense of color. Stylistically, it is contemporary without imitating any of the recognized trends. The composer acknowledged the most cordial applause from the stage.

The concert opened with a delicate and witty reading of Rossini's Overture to La Scala di Seta, followed by Haydn's Symphony in D major (B. & H. No. 104). Mr. Mitropoulos gave the work a reading of stirring dramatic impact without destroying its classical design.

Gina Bachauer was the soloist in Rachmaninoff's Concerto for Piano and Orchestra in D minor, No. 3. She is an exciting pianist of brilliant technical equipment and innate musicianship. Her interpretation of the work had drama, but also lyric intimacy where required. With Mr. Mitropoulos' accompaniment, the concerto loomed as a monumental rhapsody of dark grandeur. H. W. L.

Nov. 15, E.—Arnold Schoenberg's monodrama, Erwartung, sung admirably by Dorothy Dow, Texas-born American singer, for the past several seasons a member of the Zurich Opera, received its American premiere, Dimitri Mitropoulos conducting, as a memorial to the composer. Like every work from his pen, this is a provocative creation of the late master. Written in 1909, it is amazing in the novelty of its approach, not only to musical but dramatic problems.

Erwartung is a long soliloquy without any action and contains only the reflection of the emotional states of the woman who searches for her lover in a dark forest, only to find him slain. Her love, anxiety, frustration, horror and woe are conveyed in gripping manner. In its craftsmanship and imaginative quality, the work is a forerunner of many to come; and in its uncompromising attitude, a typical manifestation of Schoenberg's artistic personality and stature. The music is atonal, but not based on the twelve-tone row. It reminds the listener of Berg's Wozzeck, which came later, but it is less romantic and harder, much less lyric than that great opera.

Miss Dow sang in German, treating her tremendously difficult part with the greatest sovereignty and consummate musicianship. Her voice retained its warm, appealing quality throughout. Mitropoulos and the orchestra gave a devoted interpretation of the work, one which held great clarity, precision and allowed the voice to be heard clearly.

The evening opened with Two Chorale Preludes by Bach, arranged for orchestra by Schoenberg. Laszlo Varga played the cello solo. It closed with a telling reading of Brahms' Symphony No. 4. H. W. L.

Cincinnati Symphony, Thor Johnson conducting, Nov. 11, E.—For the first time since February, 1928, the Cincinnati Symphony visited New York. It was evident from the beginning that Thor Johnson, its musical director, had succeeded in making this ensemble a well disciplined unit. An ambitious program which avoided the beaten path was presented with excellent results.

Johann Christian Bach's Sinfonia in E flat major for double orchestra, op. 18, No. 1, opened the list. It showed the string section in a most favorable manner. The sound was full and never overly luscious, giving the piece a stylistically and musically satisfactory interpretation.

The New York premiere was offered of Roy Harris' Cumberland Concerto, commissioned by the orchestra. Mr. Harris in this work, as in his earlier ones, has striven to write a typically American score. Here and there a theme of folklore makes its appearance, but on the whole the opus strikes one as rather contrived. Ralph Vaughan Williams' Job, a Masque for Dancing, is a moving, dignified and honest piece of art, which even without the stage action fascinates the listener.

As soloist, Eileen Farrell excelled in Weber's scena and aria from Oberon—Ocean, Thou Mighty Monster. Her voice soared above the orchestra in perfect beauty, powerful and yet expressive in every phrase. The Four Last Songs by Richard Strauss suffered from a lack of clear enunciation of the German poems. Yet the songs were touching in their retrospective and introspective quality, and on the whole were set forth in a moving manner.

The evening was a musical event to be remembered with gratitude; one hopes that the Cincinnati guests will return soon and often. The sold-out house gave a warm ovation for soloist, conductor and orchestra. H. W. L.

National Orchestral Association, Leon Barzin conducting, Nov. 12, E.—Bela Urban was soloist in Isadore Freed's Concerto for Violin and Orchestra. First performed by the same artist last year during the festival in Hartford, Conn., the work attracted its New York listeners by its melodic flow and the colorfulness of its orchestral background, though sometimes one might have wished for a more subdued accompaniment and a less heavy orchestration. Mr. Urban played the composition with great sensitivity and technical dexterity.

The other novelty was Vittorio Rieti's Sinfonia No. 5. Mr. Rieti is a first-rate craftsman, and his score sings and "sounds" most attractively. In rhythmic design it recalls Prokofieff, but its melodic charm stems from a more Southern climate. It is a happy, carefree work, expertly orchestrated, and a delight to hear.

The program opened with Bach's Suite in B minor for three flutes and strings and closed with Sibelius' Finlandia. The orchestra sounded very well indeed, especially the string and woodwind sections, and followed Mr. Barzin's intentions with flexibility and sensitivity. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, Nov. 13, E.—The highlight of the second concert of the Philadelphians was the local premiere of William Schuman's Symphony No. 6 (in one movement). It is the product of an imaginative, daring and inventive musician, full of exciting new ideas in its structural implementations and in its orchestration. Its germinal musical

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idea is stated in the first few bars, then is taken apart, rhythmically and melodically, and undergoes permutations in different moods. There is tremendous drama, also lyric introspection, in this score; a personal romanticism set forth with conviction. The composer was called on stage repeatedly. The performance was a masterly one, and the conductor justly shared the acclaim.

The soloist was Alexander Brailowsky in Chopin's Concerto No. 1, in E minor and Liszt's Concerto No. 2, in A major. Sensitively accompanied by the orchestra, he played the works with his accustomed technical élan; one missed the romantic warmth characteristic of both works, in his touch and over-all conception. H. W. L.

Boston Symphony, Charles Munch conducting, Nov. 14, E.—The first concert of the Boston Symphony was dedicated to the memory of Serge Koussevitzky. On his entrance, Mr. Munch asked the audience to remain standing in silence after the playing of the initial number, Mozart's Masonic Funeral Music (K. 477), a moving tribute to the late conductor, who for 25 years headed the orchestra and conducted its yearly series here.

The second item was Honegger's Symphony No. 5, the last commission given by Dr. Koussevitzky on behalf of the Koussevitzky Foundation. Munch had played the work here during the past season, and it again affected the listener as a serious, devotional, almost religious opus. A sombre mood pervades the entire score; there is in the orchestration a certain organ-like effect, with tone clusters of chromatic coloring. The second movement, a scherzo-like allegro, has the same harmonic characteristics. The last part, with the brass section playing an ostinato throughout long passages, reminds one of Shostakovich's Seventh Symphony, but is more introspective. Each movement closes pianissimo on the note of D, giving the whole an aura of mystery.

Tchaikovsky's "Pathétique," in a reading of dramatic grandeur, closed the evening, warmly received by the capacity audience. H. W. L.

Nov. 17, A.—The second concert of the Boston Symphony, under Munch, opened with Beethoven's Overture to Leonore No. 3, and closed with Brahms' Symphony No. 4. The drama of the Beethoven work is very well suited to Mr. Munch's interpretative style and it was played with great effect. The reading of the Brahms Symphony had lyric beauty and a logical structural design.

Between the two orchestral offerings, the first local performance of Lukas Foss' Piano Concerto No. 2, was given, with the composer as soloist. Though there are moments of beguiling charm, especially in the inventive and characteristic orchestration, the musical content of the work, which lasts 40 minutes, is rather weak. The score often sounds derivative, artificial and even affected. The audience, however, applauded the composer's stunning interpretation vociferously. H. W. L.

Frances Magnes, Nov. 7, E.—The highly skilled violinist emphasized the bigness and boldness of her style of playing. Her tone soared freely, and her intonation was remarkably pure. She performed much of her music in a rhapsodic, forceful, brilliant manner. The more dramatic moments of the Brahms D minor Sonata were handled capably, but her overly sensuous sounds at times clouded the contemplativeness of lyrical sections. Schubert's lovely and sturdy "Duo" Sonata in A, despite occasional rough treatment, went well. Elegance was seldom suggested in a glib and over-dramatic perusal of Vivaldi's Little A major Suite. Miss Magnes found congenial material in a new work based on Hungarian tunes, Tibor Serly's Chamber Folk Music. Here she was joined not only by her helpful pianist, David Garvey, but by Francis Lantos, who performed impressively on the tarogato. This is a loud-voiced woodwind instrument, possessing little agility and lying in timbre somewhat between the English horn and tenor saxophone. E. B.

Toshiya Eto, N. Y. debut, Nov. 9, E.—A new star appeared on the local horizon in this young Japanese violin virtuoso, a 1948 honor graduate of Tokyo Conservatory, and latterly under the expert tutelage of Efrem Zimbalist at the Curtis Institute. Handel's Sonata in E major was beautifully and devotionally projected. The 24-year-old artist is the possessor of a full, vibrant tone of fine musical quality in all positions, a prodigious technique, a superb bowing style, a winning platform demeanor. The Brahms Sonata No 1 in G major, op. 78, was best proclaimed in its lovely adagio movement; the whole opus, however, received musical treatment. The Glazounoff Concerto was dashed off with abandon and musicianship that stirred the audience, the trills, double-stopping and flawless harmonics most impressive. Chausson's Poème came in for poetic consideration. Sarasate's Carmen Fantaisie evoked another tumultuous outburst, followed by encores galore. Vladimir Sokoloff was an efficient, if subdued piano assistant. H. I. B.

(*Continued on page 28*)

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N.Y.C. Ballet Opens 5-Week Season

By Rosalyn Krokover

The New York City Ballet opened its five-week season at the City Center on Nov. 13. There will be performances daily, with the exception of Mondays, and matinees on Saturdays and Sundays. A ballet season of this length, following the usual fall seasons, asks much from the public, and it will be interesting to note how the box-office end will hold up. Opening week has been able to boast of fairly substantial houses.

Of the novelties promised, one has been cancelled. That is Tintagel, which was supposed to have been choreographed by the Englishman, Frederick Ashton, to music of Sir Arnold Bax. No reason has been given for its having been dropped. However, one may speculate that it will turn up at some future date.

For its opening program the company offered Cakewalk, Miraculous Mandarin, Pas de Trois and Symphony in C.

Ruthanna Boris has tightened Cakewalk considerably; and while it has many things to recommend it—gracious humor, charm, cleverly devised dances, etc.—basically, it is not really a good ballet. Perhaps the fault lies in the fact that it is actually two sets of divertissements without dramatic purpose; and a half hour of this wears a bit thin for the audience no matter how imaginatively conceived each variation may be. Janet Reed, Patricia Wilde, Yvonne Mounsey, Herbert Bliss and Frank Hobi are all superb in their dances, which were obviously created to suit the talents and personalities of each one. The end girls, Doris Breckenridge (replacing Beatrice Tompkins) and Jillana, were not completely at home in their parts yet.

Miraculous Mandarin had its choreographer, Todd Bolender, in the part of the Mandarin, and Melissa Hayden was again the central figure. To put it bluntly, this ballet is merely pretentious, not to mention ugly, and it should be dropped from the repertoire. After the sordid maneuvering of the Miraculous Mandarin it was a delight to watch the honest, direct virtuosity of the Pas de Trois with Maria Tallchief, Nora Kaye and Andre Eglevsky.

This was, indeed, the high spot of the evening. The three dancers were in fine form, delivering their individual feats with breathtaking skill and dancing collectively as three accomplished dancers should, with just the proper amount of stylistic give and take in order to make an attractive unit. The final ballet, Bourree Fantasque, had Tanaquil LeClercq and Jerome Robbins back in the parts they originally had created and the other two sections were headed by Tallchief and Magallanes, Reed and Bliss.

Another Tyl

The only thing in common with the Tyl Ulenspiegel premiered on Nov. 14 by the New York City Ballet, and the Babillée version given earlier in the season by Ballet Theatre, was the Richard Strauss music. In the Ballet Theatre version, the chief interest centered around the unique dancing and showmanship of Babillée. The New York City Ballet's production is much more handsomely and elaborately mounted. Indeed, the art work of the Catalan painter, Esteben Francés, is so brilliantly and lavishly executed in the sets and costumes that the choreography of Balanchine and the dance characterization of Jerome Robbins' Tyl are almost overshadowed. As the program states: "Catalan has recreated a vision of an epoch framed between the harsh nobility of Zurbaran and the savage fantasy of Hieronymus Bosch." In this he has succeeded. The visual aspects of this work carry a tremendous impact.

Just what Balanchine can do to improve the choreography remains to be seen. Surely some of the loose-shouldered, dangling-armed, pigeon-toed movements of Robbins suggested a closer affinity to Petrouchka than the merry pranks of Tyl. And the resorting to the lifting of the Duchess' skirt in the rear followed by a swift kick may be in character, but as a laugh-getter the gesture has seen its day in even less pompous surroundings.

Also on the program were the Mother Goose Suite, Concerto Barocco and Symphony in C.

Apollo Revived

Balanchine's Apollo, Leader of the Muses, originally choreographed to the Stravinsky music during the Diaghileff era, has been turning up in various ballet companies ever since. On Nov. 15, it became a part of the New York City Ballet repertoire. Just why it is forever being revived is hard to explain. Perhaps for its historical value, since it was Balanchine's first effort in the style of ballet in which he has been composing for the past 20 years. It would be difficult to name an Apollo who has not looked self-conscious dancing the role. Eglevsky, on this occasion, was no exception. There are some nice moments of dance invention for the three soloists—Terpsichore, Polyhymnia and Calliope. In this performance the soloists were Tallchief, LeClercq and Adams. It would be hard to conceive of a better matched trio of fine dancers; each was beautiful in appearance, and technically the dancing was impeccable.

Other ballets offered during the evening were The Duel, The Cage and La Valse. The latter is one of the most delightful ballets of the contemporary repertoire and it received an inspired performance. Tanaquil LeClercq was back in the role that was created for her and the other dancers contributing to its success were Ruth Sobotka, Edwina Fontaine, Jillana, Patricia Wilde, Frank Hobi, Yvonne Mounsey, Michael Maule, Diana Adams, Herbert Bliss, Magallanes and Moncion.

The music, under the direction of Leon Barzin, continues on a high level and the genius of Jean Rosenthal's lighting always plays a large part in the superior staging of the ballets. The corps de ballet has shown a great deal of improvement and the general prevailing spirit in the performances is quite an asset. The female soloists are excellent and seem constantly to be developing in personality and style, but somehow the men continue dancing without a correction of their basic faults—bad shoulders, lack of line and insecure foot work.

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Metropolitan Stages Rigoletto in New Garb

By Dr. Henry W. Levinger

THE second production of the Metropolitan Opera season, Verdi's Rigoletto, in an entirely restaged version, on Nov. 15 provided a glorious operatic evening. The new production gave the masterpiece its due, with the result that what was for years a more or less routine repertory item is now a genuine operatic experience.

With staging by Herbert Graf, with scenery and costumes designed by Eugene Berman, and with Alberto Erede in the pit, the performance drew much approval from a sold-out house.

The *décor* is novel in that it places the work in the early Renaissance (1460-1510), and it is designed with perfect taste. Thus it is congruous with the action of Victor Hugo's drama, Le Roi s'amuse, on which the libretto is based.

This departure from the pseudo-Renaissance tradition of former productions resulted in settings of exceptional visual appeal and practicality. The costumes of this period are becoming to the singers and lend color and attractiveness to the *mise-en-scène*. The spacious halls of the ducal palace in Acts I and III contrast effectively with the uncanny atmosphere achieved in the second and last acts.

Against this happy scenic background, Herbert Graf has projected the action with a knowing hand. He is a stage director whose first consideration is not only the decorative poses of ensemble and soloists, but the real drama whose primary source of expression is the music. There is not one empty gesture or movement; the chorus is used as an integral part of the action, each chorister being an episodic actor of meaning. The ballet, choreographed by Zachary Solov, is stylistically impeccable and well coordinated in the general design.

Musical Interpretation

Mr. Erede, at the conductor's desk gave a most faithful and inspired interpretation of Verdi's score, evoking every detail in the orchestral picture, and leading the singers with a firm hand, but without forcing them into the straitjacket of a preconceived tempo. Consequently, each of the artists on stage had an opportunity to give of his best and express his own personality.

The work had a stellar cast. Leonard Warren in the title role again proved himself a master of bel canto in the best Italian tradition. He spun phrases of immaculate vocal beauty and, without forcing his voice, gave the greatest dramatic impact to his delineation. His acting projected the deepest emotional feelings in a fascinating manner. Moments like Pari siamo or Cortigiani, vil razza dannate and his desperate outcry, Ah, la maledizione, remain unforgettable.

In Richard Tucker, the opera house has a tenor of great vocal stature. His arias, Questa o quella, Parmi veder le lagrime, and La donna è mobile, were sung in the best tradition and with fine histrionic projection.

Hilde Gueden Bows as Gilda

Hilde Gueden, who made her debut with the company and in the U.S., came here with a fine international reputation. She is reputedly the youngest Kämmersangerin ever appointed at the Vienna State Opera and has won successes at La Scala. Thus her debut was awaited with greatest expectations. Often such advance publicity can boomerang. Not so with Miss Gueden. Attractive in appearance, an excellent and sensitive actress, she is also an exquisite singer and musician. Her voice has lyric beauty, and its silvery texture is of particular charm. Her scale is equalized throughout the whole range. She negotiated an E natural at the end of Caro Nome with the greatest ease. In the Act III duet with Rigoletto and in the closing death scene she also stirred the audience, which had singled her out for a prolonged ovation after the Caro Nome.

The casting of the complementary roles is the yardstick for the real quality of a performance. This one was distinguished by the fine singing and acting as Monterone of Norman Scott, who at his Metropolitan debut gave the part the necessary vocal and histrionic "bite." There were also the luscious Maddalena of Jean Madeira; the meaningful Marullo of Clifford Harvuot; and, before all, the sinister Sparafucile of another newcomer, Alois Pernerstorfer, from the Vienna State Opera. His splendid vocal and histrionic delivery of the part gave his scenes with Rigoletto dramatic impact. Another successful debut was that of Algerd Brazis, American baritone, as the Chief Guard, a small part which gave little opportunity for evaluation of his work.

Others in the excellent cast were Thelma Votipka as Giovanna, Paul Franke as Borsa, Lawrence Davidson as Ceprano, Anne Bollinger as Countess Ceprano, and Margaret Roggero as a Page. The chorus, trained by Kurt Adler, distinguished itself.

THREE PRINCIPALS IN THE NEW "MET" PRODUCTION OF RIGOLETTO . . . L. to r., Leonard Warren in the title role; Hilde Gueden, who made her American debut with the company as Gilda; and Richard Tucker as the Duke of Mantua.

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ALABAMA

Birmingham: Birmingham Symphony (75). Conductor, Arthur Bennett Lipkin. Soloists, Eleanor Steber, Alec Templeton, Eugene List, Elena Nikolaidi, Artur Rubinstein, Carroll Glenn. 20 concerts. Municipal Aud. (4200). 7 eve. concerts. Youth series, telecasts, radio programs, "shows," tours in 150-mile radius. Mgr., Oliver W. Roosevelt, Jr., 2225 1st Ave. North.

University: University of Alabama Symphony Orchestra (60). Conductor, Ottokar Cadek. Soloists, Senior students at an annual concert. 3 concerts. Morgan Auditorium (1,000). No tour contemplated. Mgr., Alton O'Steen, Box 2876.

ARIZONA

Phoenix: Phoenix Symphony Association (90). Conductor, Robert Lawrence. Soloists, Jascha Veissi, Herva Nelli, Joseph Schuster, Grant Johannesen. 8 concerts. Phoenix Union High School (2030). Mgr., Mrs. Harvey Zorn, 19 East Coronada Rd.

Tucson: Tucson Symphony Orchestra (80). Conductor, Stanley Schultz. Soloists, John Charles Thomas, Elena Nikolaidi, John Crowder, "Pop" concert. 4 concerts. Univ. of Arizona Aud. (2522). Mgr., Charles W. Towne, 2016 E. 6th St.

CALIFORNIA

Bakersfield: Kern Philharmonic Society (85). Conductor, Edouard Hurlimann. Soloists, Lillian Steuber, David Rose, guest conductor; Israel Baker, Anna Maria Alberghetti. 5 concerts. Harvey Aud. (1774). Society also conducts Kern Junior Symphony (grammar and junior high age), senior (up to 32) and junior (up to age 16). Auditions for county vocalists and instrumentalists, and free children's concerts (grammar and junior high) preceding each concert one day. Mgr., Chester R. Shuler, P.O. Box 1312.

Hollywood: Hollywood Bowl Association (80). Conductor: Guest artists, no permanent conductor. 24 concerts. Hollywood Bowl (20,000). Mgr., Ray W. Smith, 2301 No. Highland Ave.

Inglewood: Inglewood Symphony Orchestra (80). Conductor, Ernst Gebert. Soloists, Paulina Carter, Joan Spofford, Militza Korjus. 6 pairs of concerts. Green Aud. (1000). Sponsors, Centinela Music Association. Mgr., Vernon P. Spencer, Pres., Box 259.

Los Angeles: Los Angeles Philharmonic (88). Conductor, Alfred Wallenstein. Guest conductors, Sir Thomas Beecham, Paul Paray. Soloists, Varnay, Jagel, Turner, Guida, Piatigorsky, Guiomar Novaes, Merriman, Lloyd, Ligeti, Roger Wagner Chorale, Primrose, Moiseiwitsch, Milstein, Danco, Francescatti, Heifetz, Farrell, Peerce, London. 86 concerts. Philharmonic Aud. (2670). Mgr., Mrs. Alice Taylor, 427 W. Fifth St.

Los Angeles: California Women's Symphony (60). Conductor, Ruth Haroldson. 4 to 8 concerts. Various auditoriums. Mgr., LuRuth Anderson, 14073 Honeysuckle Lane, Whittier.

Los Angeles: Los Angeles Chamber Symphony. Conductor, Harold Byrns.

Oakland: Oakland Symphony Orchestra (90). Conductor, Dr. Orley See. Soloists, Desire Ligeti, Virginia Morgan, Alma Bonner, Austin Coggins and others. 10 concerts. Oakland Municipal Aud. (2000). Mgr., Ralph E. Hillegas, 1780—142nd Avenue, San Leandro.

Pasadena: Pasadena Civic Music Assn. (85). Conductor, Dr. Richard Lert. Also chorus of 125. 7 concerts. Pasadena Civic Aud. (3000). Mgr., Mrs. Alan H. Westervelt, 16 N. Marengo.

San Diego: San Diego Symphony Orchestra Association (65). Conductor, Dr. Fabien Sevitzky. 6 concerts. Auditorium (4200). Mgr., Dean Pieper, Balboa Park.

San Francisco: San Francisco Symphony (97). Conductor, Pierre Monteux. Guest conductors, Alfred Wallenstein, Massimo Freccia. Soloists, Solomon, Menuhin, Ciccolini, Henriot, Kapell, Francescatti, McKinley. 88 concerts. Opera House (3500). Mgr., Howard K. Skinner, Opera House.

Santa Rosa: Sonoma County Symphony (65). Conductor, George Trombley. Soloists, Frans Vroons, Elnore Joffe, Andor Foldes, Ruth Finley Person, Desire Ligeti. 9 concerts. High School Aud. (1100). Mgr., Dr. Lloyd Wood, Box 404.

Whittier: Whittier College - Community Symphony (89). Conductor, Ruth Haroldson. Soloists, 6 annually. 5 concerts. Whittier High School Aud. (2400). Mgr., Lawrence Porter, Whittier College.

COLORADO

Colorado Springs: Colorado Springs Symphony Orchestra (72). Conductor, Dr. Frederick Boothroyd. Soloists, Warenskjold, Masselos, Simoneau, Firkusny. 5 concerts. Colorado Springs High School Aud. (1447). Mgr., Lucinda Shutt, 1018 E. Willamette Ave.

Denver: Denver Symphony Orchestra (76). Conductor, Saul Caston. Soloists, Tourel, Ciccolini, Menuhin, Rabin, Serkin, Curzon, Szigeti, Johannesen. Concerts—20 Tuesday evening. 8 children concerts. 4 family concerts. Touring the region. 6 summer concerts at Red Rocks. Auditorium (3200). Mgr., Helen Black, 625 Kittredge Bldg.

Fort Collins: Fort Collins Civic Symphony Orchestra (70). Conductor, Will Schwartz. Soloists, Paul Parmalee, Selma Caston, Joseph Wetzels, Gregory Chancellor. 4 concerts and youth concerts. Lincoln Jr. High School Aud. (1000). Out-of-town engagements in neighboring Colorado and Wyoming cities. Mgr., Mrs. V. O. Coffin, 220 E Laurel St.

Pueblo: Pueblo Civic Symphony (75). Conductor, Rafaello Cavallo. Soloists, Francisco Valentino, Paul Wittgenstein, Adelaide Bishop, Nadia Koutzen, Peter W. Cavallo. 6 concerts. Memorial Hall. Mgr., Zinn Stillman, Stillman Piano Co.

CONNECTICUT

Bridgeport: Connecticut Symphony (70). Conductor, Daniel Saidenberg. 5 concerts. Klein Memorial Aud. (1500). Mgr., Carlyle Bennett, 240 Fairfield Ave.

Norwalk: Norwalk Symphony Orchestra (100). Conductor, Quinto Maganini. 7 concerts. Norwalk High School (1000). 3 Monday eve. concerts, 3 children's concerts and a Pop concert yearly. Last year they were sponsored by Raybestos Corp. in 6 rebroadcasts of concerts over WLIZ, Bridgeport. Mgr., Marion H. Diller, Perry Ave., Silvermine.

New Haven: New Haven Symphony (80). Conductors, Frank Brieff and Hugo Kortschak. Soloists, Ray Lev, Szymon Goldberg, Bruce Simonds, Howard Boatwright, Aldo Parisot. 6 concerts. Woolsey Hall (2700). 58th season. Mgr., Daggett M. Lee, 837 Chapel St.

DISTRICT OF COLUMBIA

Washington: National Symphony (86). Conductor, Dr. Howard Mitchell. Soloists, Piatigorsky, Kapell, Dorfmann, Bolet, Firkusny, Wild, Filar, Heifetz, Goldberg, Munsel, Rubinstein, Ballon, Beecham, Stokowski, Werner Lywen. Howard University Choir, Maynor. 91 concerts. Constitution Hall (2844). 12 children's concerts. 10 concerts in Baltimore. New series of 3 at University of Maryland. Two weeks' tour, mostly in South. Mgr., John S. Edwards, 1727 K St., N.W.

Washington: U. S. Air Force Band & Symphony (90). Conductor, Col. George S. Howard. Soloists, William D. Jones, Jakiw Pohrebynsky, John Osiecki. 15 concerts. Departmental Aud. (1800). Made 60-day goodwill tour of 10 countries in Europe and Africa, total audience 421,000, average attendance, 14,483. Mgr., T/Sgt. Michael R. Mudre, U. S. Air Force Band, Washington, D. C.

Washington: United States Navy Band (115). Conductor, LCdr. Charles Brendler, Asst. Conductor, Richard Townsend, CWO. Solosts, Ben Mitchel Morris, Homer Phillips, Wm. Cameron, Oscar Short, Carl Grove, Frank Scimoneill, Gordon Finlay. 140 concerts on tour; D. C., numerous. Washington—Departmental Aud. (winter), Front of Capitol, summer. Two tours each year, Spring-Fall (35 dates each). New soloists, Richard Bain, Julius LaRosa. Mgr., Gib Sandefer, 1096 National Press Bldg.

FLORIDA

Coral Gables: University of Miami Symphony (90). Conductor, John Bitter. Soloists, Patrice Munsel, Yehudi Menuhin, Artur Rubinstein, Gregor Piatigorsky, Mischa Elman, William Kapell, Igor Gorin, Helen Traubel. 18 concerts. Special event, Sadler's Wells Theater Ballet. Dade County Aud. (2501). Miami Beach Aud. (3534). Mgr., Mrs. Marie Volpe, Box 368, University Branch. 25th Anniversary Season.

Deland: Stetson University Symphony Orchestra (50). Conductor, Richard M. Feasel. Soloists, Frances Buxton, Roger Cushman, Eleanor Leek, Donald Yaxley, Harold Giffin, Kenneth Ballinger. 8 concerts. Elizabeth Hall (1000). Mgr., Donald Yaxley, School of Music, Stetson University.

Jacksonville: Jacksonville Philharmonic Orchestra (60). Conductor, George Orner. Soloists, local. 2 to 3 concerts. Various Auds., 500 to 1500. Mgr., George G. Robinson, 311 W. Duval St.

Orlando: Central Florida Symphony Orchestra (75). Conductor, Yves Chardon. Soloists, Rubinstein, Peerce, L. Warren, Stern, Arrau, Posselt, deConstant, Vronsky and Babin, Traubel, Tagliavini. 24 concerts. Orlando Municipal Aud. (3200). Tours: Playing in Miami Beach Aud. Jan. 13, Leonard Warren, soloist. Tour Jan. 30-Feb. 6. Gainesville, Ga. Spartanburg, S. C., High Point, N. C., Asheville and Raleigh. Mgr., Robert C. Hoffman, P.O. Box 782.

St. Petersburg: St. Petersburg Symphony (75). Conductor, Leon Poulopoulos. 5 concerts. St. Petersburg Senior H. S. (1700). Pres., Mrs. Harold Tomson, 1900 Lakeview Ave.

Tampa: Tampa Symphony (80). Conductor, Lyman Wiltse. Soloists, Patrice Munsel, Sascha Gorodnitzki. 5 concerts. Municipal Aud. (2035). Pres., S. B. Forbes, M.D., P.O. Box 2495.

GEORGIA

Atlanta: Atlanta Symphony Orchestra (85). Conductor, Henry Sopkin. Soloists, Patrice Munsel, Thomas Brockman, Isaac Stern, Leonard Warren, Benny Goodman, Robert Casadesus, Robert Harrison. 30 concerts. Municipal Aud. (5145). 12 children's concerts and 10 out-of-town. Mgr., Leslie C. White, 233 Peachtree St., N.E.

Savannah: Savannah Concert Orchestra (40). Conductor, O. H. McClellan. Soloists, local. 6 concerts, De Soto Hotel (1000). Mgr., Rudolph Jacobson, 16 W. Victory Drive.

ILLINOIS

Chicago: Chicago Symphony (102). Conductor, Rafael Kubelik. Assistant conductor, George Schick. Guest conductor, Bruno Walter. Soloists, Arrau, Bachauer, Bolet, Borovsky, Casadesus (Robert, Gaby and Jean), Firkusny, Gulda, Henriot, Myra Hess, Kapell, Lympany, Schick, Tcherepnin, Adele Addison, Ann Ayars, Nancy Carr, Eugene Conley, Todd Duncan, Kathleen Ferrier, Uta Graf, Hans Hotter, Martha Lipton, George London, Zinka Milanov, Elena Nikolaidi, Regina Resnik, Jan Rubes, Carol Smith, Frances Yeend, Francescatti, Fuchs, Grumiaux, Haendel, Milstein, Ricci, Serkin, Weicher, Fournier, Rose, Istomin, Abbey Simon, Dudley Powers. 113 concerts. Orchestra Hall (2582). Young people's concerts. Pop concerts. Tour dates in Mich., Wis., Ohio, Ill. Sunday broadcasts. Television series, sponsored by Chicago Title and Trust Co. Mgr., George A. Kuyper, 220 S. Michigan Ave.

Chicago: Chicago Civic Orchestra (training orchestra for young players). Conductor, George Schick. 3 concerts. Orchestra

Hall (2582). Mgr., George A. Kuyper, 220 S Michigan Ave.

Chicago: Chicago Business Men's Orchestra (85). Conductor, Dr. George Dasch. Soloists, Theodore Lettvin, Louis Sudler and Nancy Carr, Mischa Mischakoff. Orchestra Hall (2582). 3 concerts. Mgr., Merle T. Jennings, 1 No. LaSalle St.

Chicago: North Side Symphony (80). Conductor, Milton Preves. 3 concerts. Thorne Hall (800). Mgr., Charles J. Jackson, 4345 N. Harding Ave.

Evanston: Northwestern University Symphony Orchestra (85). Conductor, Herman Felber. Soloists, students. 6 concerts. Cahn Aud. (1200). Personnel is composed entirely of students. Mgr., George McClay, Northwestern Univ. School of Music.

Oak Park: Oak Park Symphony (85). Conductor, Gladys Weige. Soloists, Carol Smith, Robert Morton, Charlotte Perry Harris, Roberta Savler. 3 concerts. Oak Park High School Aud. (1200). Mgr., P. R. Hippensteel, 1100 Clinton Ave.

Peoria: Peoria Symphony (72) Conductor, Rudolph Reiners. Local soloists. 6 concerts. Shrine Mosque (1800). Mgr., George E. Landon, 529 Main, Adams Music Co.

INDIANA

Fort Wayne: Fort Wayne Philharmonic Orchestra (62). Conductor, Igor Buketoff. Soloists, Thruston Johnson, Winifred Winograd, Eunice Podis, Jeanne Mitchell, Gyorgy Sandor, Samuel Sorin, Phil. Chorus. 10 concerts. Quimby Aud. (2080). Fort Wayne Phil. Sinfonietta, 6 tour dates. Phil. String Quartet, 4 "Coffee Concerts." Mgr., Roger G. Hall, 631 W. Jefferson.

Indianapolis: Indianapolis Symphony (87). Conductor, Fabien Sevitzky. Soloists, Ricci, Firkusny, Harrell, Graffman, List, Glenn, Casadesus, Levant; and (in Lohengrin) Thebom, Vinay, Schoeffler. 22 concerts. Murat Theater (2000). Tour in January, 13 Middle Western, Eastern and New England States. Mgr., Alan Meissner, 10 W. Michigan St.

South Bend: South Bend Symphony (82). Conductor, Edwyn Hames. Soloists, Myra Hess, Ferruccio Tagliavini, Michael Rabin, Robert McDowell. 5 concerts. John Adams Aud. (3100). Mgr., Mrs. Ronald H. Witt, 2140 Kenilworth Rd. N.

Terre Haute: Terre Haute Civic & Teachers College Symphony (70). Conductor, James W. Barnes. Soloists, Gordon Epperson, Philip MacGregor, Latvian Trio, Vivien Baro. 4 concerts. Student Union Aud. Mgr., James W. Barnes, 2300 S. 8th St.

IOWA

Cedar Rapids: Cedar Rapids Symphony (65). Conductor, Joseph H. Kitchen. Soloists, Herva Nelli and others. 7 concerts. Memorial Coliseum (3350). Mgr., A. O. Ambroz, 333 Dows Bldg.

Davenport: Tri-City Symphony (85). Conductor, Harry John Brown. Soloists, Risë Stevens, William Primrose, Giuseppe Valdengo, Jean Casadesus. 15 concerts—5 regular, 3 pop and 7 children's concerts. Masonic Temple (2700). Mgr., Mrs. Terry Marsh, 2031 Farnam Street.

Des Moines: Drake-Des Moines Symphony Orchestra. Conductor, Frank Noyes. Soloists, Maynor, Firkusny, Goldberg.

Sioux City: Sioux City Symphony (75). Conductor, Leo Kucinski. Soloists, Gladys Swarthout, Ossy Renardy, John Sweeney III, Thomas L. Thomas, Oscar Levant. 15 concerts. Municipal Aud. (5000). Sec'y., Mrs. Gladys M. Lerch, 404 Commerce Bldg.

KANSAS

Hays: Hays Symphony Orchestra (60). Conductor, James S. Ballinger. Soloists, local. 3 concerts. Coliseum (2000). Sponsored by Ft. Hays State College.

Wichita: Wichita Symphony (84). Conductor, James P. Robertson. Soloists, Eugene Conley, Joseph Fuchs, Leonard Rose, Michael Rabin, Bartletti and Robeson. 14 concerts. Wichita H.S., E. Aud. (2260). Mgr., Alan Watrous, 213 S. Water.

KENTUCKY

Covington: Northern Ky. Symphony Orchestra (60). Conductor, Fritz Bruch. Soloists, local artists. 2 concerts. Y.M.C.A. Aud. Mgr., Fritz Bruch, 2726 Stratford Ave., Concinnati 20.

Louisville: Louisville Orchestra (50). Conductor, Robert Whitney. Soloists, Dorothea Adkins and Ann Monks, Martha Graham, Harold Borden, Mack Harrell, William Kapell; programs include 5 commissioned works by Villa-Lobos, Dello Joio, Carl Bricken, Virgil Thomson and Otto Luening. 10 regular concerts. 16 children concerts. 8 on tour (1 adult and 1 young people's each date). Columbia Aud. (1061). Tours, Berea, Ky., Frankfort, Ky., Paris, Ky., and Hanover, Ind. Mgr., W. R. Dunton, III, 830 So. 4th St.

LOUISIANA

Baton Rouge: Baton Rouge Symphony (60). 13 concerts. Baton Rouge H. S. Aud. (1650). Mgr., G. A. Baldini, 619 Third St.

New Orleans: New Orleans Symphony Orchestra (85). Conductor, Massimo Freccia. Guest conductors, Artur Rodzinski, Alexander Hilsberg. Soloists, Ciccolini, Heifetz, Bachauer, Levi and Harry, Sandor, Cykman, Rubinstein, Serkin, Stern, Merriman. 37 concerts. Mgr., George A. Foster, 605 Canal Street.

MAINE

Bangor: Bangor Symphony Orchestra (80). Conductor, Adelbert Wells Sprague. 6 concerts. Bangor City Hall (1250). Mgr., John J. Flaherty, Jr., Symphony House.

MARYLAND

Baltimore: Baltimore Symphony (81). Conductor, Dr. Reginald Stewart. Soloists, Nelli, Rabin, Johannesen, Stern, Myra Hess, Danco, Flagstad, Rubinstein, Balogh, Curzon, Farrell. 22 concerts. 12 educational concerts. Lyric Theater (2543). Tours to nearby towns in Maryland. Mgr., John R. Woolford, 1112 Fidelity Bldg.

MASSACHUSETTS

Boston: Boston Symphony Orchestra (110). Conductor, Charles Munch. Guest conductor, Pierre Monteux. Soloists, Jascha Heifetz, Anshel Brusilow, Arthur Grumiaux, Monique de la Bruchollerie, Claudio Arrau, Gregor Piatigorsky, Zara Nelsova, William Primrose, Kirsten Flagstad. 83 concerts. Symphony Hall (2600). Tours, Springfield, Troy, Syracuse, Buffalo, Detroit, Ann Arbor, Toledo, Brooklyn, New York City, Providence, Cambridge, Hartford, New Haven, Washington, New London, Philadelphia, New Brunswick, Newark and Wellesley. Annual Midwestern Tour, Berkshire Festival, Boston Pops, Esplanade. (Arthur Fiedler). Mgr., George E. Judd, Symphony Hall.

Boston: Civic Symphony Orchestra (85). Conductor, Paul Cherkassky. Soloists, Robert Menga and others, 3 concerts. Jordan Hall (1019). Mgr., Mrs. Ethel Gerard, 244 Chestnut Ave., Jamaica Plain, Mass.

Boston: Boston Sinfonietta. Conductor, Arthur Fiedler. Mgr., Arthur Fiedler, Symphony Hall.

Fall River: Fall River Symphony Orchestra (60). Conductor, Edward J. Gahan. Soloists, John Cardosa, Howard Wagner, Carol Booth, Durfee Male Choir. 4 concerts. Temple Hall (700). Mgr., Arthur H. Hathaway, 177 Highland Ave.

North Adams: Berkshire Community Symphony (75). Conductor, Irwin Shainman. Soloist, Walter Noliner. 2 concerts. Chapin Hall, Williams College (1200). Mgr., Harry O. Barschdorf, 17 Powers St., Adams.

Springfield: Springfield Symphony Orchestra (80). Conductor, Dr. Alexander Leslie. Soloists, Tossy Spivakovsky, Luigi Silva, Joseph Battista, Prescott Barrows, Mary Davenport. 15 concerts. Municipal Aud. (3218). Address, 49 Chestnut Street.

Worcester: Worcester Youth Orchestra (45) and Little Symphony (30). Conductor, Harry Levenson. 2 concerts by the Youth Orchestra, 14 by the Little Symphony. Atwood Hall (800). Worcester Memorial Aud. (3500). (First outdoor symphony concert in Worcester at Institute Park recently drew 4000.) Mgr., Harry Levenson, 4 Walnut St., Rm. 433.

MICHIGAN

Ann Arbor: Ann Arbor Civic Orchestra (60). Conductors, Joseph E. Maddy, Orien Dalley. Soloists, local, as arranged. 4 concerts. High School (1000). Gives full support to Ann Arbor's annual "Civic Music Night," also to annual Michigan Civic Orchestra Festival. Mgr., Philip O. Potts, 450 West Engineering Bldg.

Battle Creek: Battle Creek Symphony (80). Conductor, Roger Parkes. 6 concerts. W. K. Kellogg Aud. (2500). Mgr., Raymond Gould, 127 S.W. Capital Ave.

Detroit: Detroit Symphony (95). Conductors for 1951-2, Paul Paray, Jonel Perlea, Victor De Sabata, Dimitri Mitropoulos, Bruno Walter, Valter Poole. Soloists, Heifetz, Steber, Tourel, Arrau, Miquelle, Kapell, Francescatti, Istomin, Mitchell. 44 concerts. Masonic Aud. (4621). Mgr., Howard Harrington, Masonic Temple.

Detroit: Scandinavian Symphony (90). Conductor, Victor Kolar. Soloists, Chicago Norwegian Male Chorus, Boris Maximovich, Kim Borg. 4 concerts. Masonic Temple Scottish Rite Aud. (1600). Clark Eastham commissioned to write a symphony to be performed this season. Pres., Kai Rasmussen, 5620 Greenway Ave.

Detroit: Detroit Edison Concert Orchestra (35). Conductor, Frank Murch. 2 concerts. General offices assembly room (700). Pres., Herbert Schroeder, 13925 Montevista.

Detroit: University of Michigan Extension Orchestra (95). Conductor, David Mattern. Soloists, mostly members of orchestra. 3 concerts. Rackham Memorial Aud. (1000). Concerts free to public. Mgr., Maxfield B. Stroup, 18467 Hartwell.

Grand Rapids: Grand Rapids Symphony Orchestra (75). Conductor, Jose Echaniz. Soloists, Erno Balogh, Ennio Bolognini, Myra Hess, Ruggiero Ricci. 7 concerts, plus 2 children's concerts. Auditorium (5000). Mgr., Theodore Beyne, 1155 Alexander St., S.E.

Kalamazoo: Kalamazoo Symphony Society (85). Conductor, Herman Felber. Soloists, Amparo Iturbi, Voldemars Rushevics. 7 concerts. Kalamazoo Central High School Aud. (2700). Mgr., John M. Vahey, 479 W. Michigan Ave.

Midland: Dow Symphony (75). Conductor, Wilford B. Crawford. Soloists, Ruth Freeman, Alexander Schuster, Romeo Tata. 5 concerts. Midland H.S. Aud. (1300). Mgr., Wilford B. Crawford, Music Dept., Dow Chemical Co.

Muskegon and Grand Haven: West Shore Symphony (65). Conductor, Hugo Kolberg. Soloists, Eugene Conley, Robert McDowell, Hugo Kolberg. 5 pairs of concerts. Central Campus Aud. (1200). Mgr., Howard R. Will, 332 So. Michigan Ave., Chicago, Ill.

Plymouth: Plymouth Symphony Orchestra (60). Conductor, Wayne Dunlap. Soloists, John Sweeney III, Nester Sibold, Grace Hampton, Florence Ellison, Earl Reh, Joseph Lazaroff, Doublas Marsh, Evelyn Woodis. 8 concerts. Plymouth High School Auditorium. Mgr., Harold Von Bergen, 18478 Wakenden, Detroit 19, Mich.

Saginaw: Saginaw Civic Symphony Orchestra (60). Conductor, Josef Cherniavsky. 4 concerts. Saginaw Auditorium (3000). Mgr., H. B. Forsythe, 2nd National Bank Bldg.

MINNESOTA

Duluth: Duluth Symphony (75). Conductor, Hermann Herz. Soloists, Kapell, McDowell, Gimpel, Conley, Watkins; 5 soloists from N.Y. City Opera in Pagliacci (concert form). 7 concerts and 2 children's concerts. Duluth Nat'l Guard Armory. Mgr., A. H. Miller, 704 Alworth Bldg.

Minneapolis: Minneapolis Symphony (88). Conductor, Antal Dorati. Guest conductors, Bruno Walter, Leopold Stokowski. Soloists, Flagstad, Serkin, Menuhin, Kapell, Stern, Curzon, Primrose, Druian, Firkusny; in Salome, Dorothy Dow, Claramae Turner, Hubert Norville, Marko Rothmuller; in Missa Solemnis, Francis Yeend, Janice Moudry, Gabor Carelli, Desire Ligeti. 40 concerts. Northrop Memorial Aud. (4841). 35 concerts on mid-West tour. Mgr., Arthur J. Gaines, 110 Northrop Aud.

MISSOURI

Columbia: Burrall Symphony Orchestra (65). Conductor, Edward Murphy. Soloists, Mischa Mischakoff, Jean Casadesus, Johnson and Milliken. 10 concerts. Stephens College Assembly Hall (about 3000). Gives two complete operas, staged by A. Valenti—The Barber of Seville and La Boheme.

Kansas City: Kansas City Philharmonic (85). Conductor, Hans Schwieger. Soloists, Solomon, Claudio Arrau, Oscar Levant, Szigeti, Erica Morini, Blanche Thebom, Set Svanholm, Mack Harrell, Uta Graf, George London, David Lloyd. 65 concerts. Music Hall (2572). Mgr., R. H. Wangerin, 209 Altman Bldg.

St. Louis: St. Louis Symphony (90). Conductor, Vladimir Golschmann. Guest conductor, Dimitri Mitropoulos, Eleazar De Carvalho. Soloists, Kapell, Rabin, Grumiaux, Goldberg, Danco, Firkusny, Welitch, Ciccolini, Levant. 65 concerts. Kiel Auditorium (3500). Mgr., William Zalken, 1034 Arcade Bldg.

St. Louis: St. Louis Little Symphony (24). Conductors, Stanley Chapple, Max Steindel. Soloists, local young artists. 6 concerts. Washington University Quadrangle (2500). 18th consecutive season. Mgr., Mrs. Henry Bry, 1170 Hampton Park Dr.

St. Louis: St. Louis Philharmonic (95). Conductor, Russell Gerhart. Soloists, Mary Maddox, Mary Norris, Keivin Masson, Harry O. Weber, Jr. 4 concerts. Auditorium (3600). Sec'y., S. Carl Robinson, 3869 Park Ave.

(Continued on following page)

ORCHESTRAS

(Continued from preceding page)

MONTANA

Great Falls: Great Falls Symphony Orchestra (85). Conductor, L. W. Upshaw. 2 concerts. Auditorium (2000).

NEBRASKA

Lincoln: Lincoln Symphony Orchestra (60). Conductor, Leo Kopp. 4 concerts. Stuart Theatre (1800). Mgr., Del Lienemann, 436 Stuart Bldg.

NEW JERSEY

Jersey City: Jersey City Philharmonic Symphony Orchestra (80). Conductor, J. Randolph Jones. Soloists, Donna Gresecoe, Amparo Iturbi, "Dumka" Chorus. 10 concerts. Henry Snyder Auditorium. Address, 2954 Boulevard.

Nutley: Nutley Symphony Society (65). Conductor, Nicos Cambourakis. Soloists, William Schoen, Ruth Lourie, Simon Sisters (duo-pianists). 3 concerts. Nutley H.S. Aud. (815). Pres., William Thober, 276 Chestnut St.

Orange and Montclair: New Jersey Symphony (80). Conductor, Dr. Samuel Antek. Soloists, Eugene List, also vocalists for the Verdi Requiem. 6 concerts. 6 children's programs. Orange High School (1300). Upper Montclair Mt. Hebron School (1000). Mgr., Jennings Butterfield, 41 Gilbert Pl., West Orange.

Paterson: Paterson Philharmonic Orchestra (65). Conductor, Walter Schoeder. Soloists, local artists. 4 concerts. Eastside High School (1500). Mgr., Frank Salerno, 44 Minerva Ave., Hawthorne, N. J.

Teaneck: Teaneck Symphony (75). Conductor, G. Donald Mairs. Soloist, Grace Castagnetta. 2 concerts. Teaneck H.S. Aud. (1200). Spring concert and soloist still tentative. Sec'y.: Mrs. Robert Shelby, 431 Claremont Ave.

Trenton: Trenton Symphony (90). Conductor, Guglielmo Sabatini. Soloists, John Corigliano, Frank Guarrera, Menahem Pressler, Eugene Conley, Godfrey Schroth, Jr. 5 concerts. Trenton War Memorial Aud. (1926). Acting Mgr., Mrs. Turford Wharton, 234 E. State St.

NEW YORK

Babylon: Town of Babylon Symphony (58). Conductor, Christos Vrionides. Guest conductor, Herman Neuman. Soloists, Joseph Rezits, Melvin Stecher, Roma Marx, Norman Horowitz, Barbara Dennenholtz, Maximilian Pilzer, Harold Morris. May 15, Thomson's The Mother of Us All (in concert form). 6 concerts. Babylon H.S. Aud., Lindenhurst H.S. Aud. (In May, 1951, orchestra received an award of merit from NAACC "for outstanding service to American Music during season 1950-51.) Mgr., Murray Haimes, Box 671.

Buffalo: Buffalo Philharmonic Orchestra (81). Conductor, William Steinberg. Soloists, Dorothy Maynor, New York Quartet, Artur Rubinstein, Nathan Milstein, Eugene Istomin, Harvard Glee Club; also Margaret Harshaw and Mack Harrell in Flying Dutchman, concert version. 10 pairs of concerts, 19 Pops, 13 Youth events, Kleinhans Music Hall (2939). Bach B Minor Mass, Oedipus Rex (Stravinsky), Alto Rhapsody (Brahms) by Harvard Glee Club and soloists. Mgr., Ralph Black, Kleinhans Music Hall.

Chautauqua: Chautauqua Symphony Orchestra (65). Conductor, Franco Autori. 24 concerts. Amphitheatre (8000).

Huntington: Huntington Symphonic Society (45). Conductor, Norman C. Pickering. 3 concerts. Simpson High School. Mgr., William F. Dean, president, 55 Oakland Ave.

New York: Philharmonic-Symphony Society of New York (105). Conductor, Dimitri Mitropoulos. Guest conductors, Bruno Walter, George Szell, Guido Cantelli. Soloists, John Corigliano, Aldo Ciccolini, Constance Keene, Gregor Piatigorsky, Gina Bachauer, Rudolf Serkin, Jean Casadesus, Michael Rabin, Heifetz, Guiomar Novaes, Nathan Milstein, Erica Morini, Hortense Monath, Clifford Curzon, Rudolf Firkusny, Isaac Stern, Nicole Henriot, Zino Francescatti, Myrna Hess, Frances Magnes, Whittemore and Lowe, Frank Glaser, Leonard Rose, Artur Schnabel, Grant Johannesen, Oscar Levant, Robert Casadesus, William Masselos, Artur Rubinstein; for Elijah, Frances Greer, Martha Lipton, Richard Tucker, Desire Ligeti, Westminster Choir; for Erwartung (Schonberg), Dorothy Dow; for Orfeo, Frances Greer, Martha Lipton, Charles Kullman, Mack Harrell and others and Schola Cantorum; for Arlecchino (Busoni), Martha Lipton, David Lloyd, James Pease and others; for Brahms' German Requiem, Nadine Conner, Mack Harrell, Westminster Choir; Wagner program with Flagstad; for Salome, Astrid Varnay, Margaret Harshaw, Set Svanholm. 102 concerts. 8 young people's concerts. Carnegie Hall (2760). 4 out of town concerts. Mgr., Arthur Judson - Bruno Zirato, 113 W. 57th St.

New York: Gotham Small Orchestra (32). Conductor, Milton Rosenstock. Soloist, Patricia Neway. 1 concert. Town Hall. Address: 780 Riverside Drive.

New York: Kinor Symphonietta. Conductor, Siegfried Landau. Mgr., Bernard R. LaBerge, 119 W. 57th St.

New York: Little Orchestra Society (40). Conductor, Thomas Scherman. Soloists, Ann Ayars, Suzanne Der Derian, John Druary, Kenneth Smith, Gerald and Wilfred Beal, Elliot Phillips, Yehudi Menuhin, Marjorie Tyre, Martial Singher, Mary Davenport, Leopold Simoneau, Donald Gramm, Cesare Siepi, Frank Glazer, Theodore Israel, Robert Nagel, Moura Lympany, Fredell Lack, Madeline Foley, Vronsky and Babin, Bernard Garfield, Eugene Bergen and Melvin Ritter, Milton Prinz. 8 concerts at Town Hall. 8 dress rehearsals at popular prices, Hunter College. 6 young people's concerts, Hunter College. Gen. Mgr., Thea Dispeker, 35 W. 53rd St.

New York: Mozart Orchestra (chamber group). Conductor, Robert Schoiz. Soloists, Helen Kwalwasser, Lois Wann and others. Touring the East in classic and general programs for colleges, concert and chamber music courses. Mgr., Erminie Kahn, 113 W. 57th St.

New York: National Orchestral Association (70). Conductor, Leon Barzin. Soloists, Bela Urban, Toba Brill, Jacques Margolies, Dessoff Choirs. 7 or more concerts, Carnegie Hall. Special events planned both at Carnegie Hall and other places. A training group, the orchestra numbers about 70 playing members, but the total enrollment during a season is from 125 to 150 or more, members dropping out to the armed services, to professional engagements or school work. Auditions throughout the season. Exec. Sec'y.: Barnett Byman, 119 W. 57th St. Mischa Elman just announced for Gabrilowitsch Memorial Series.

New York: Saidenberg Little Symphony (25). Conductor, Daniel Saidenberg. Soloists, Fernando Valenti, Szymon Goldberg, John Wummer. Mgr., Henry Colbert, 205 West 57th Street.

New York: Young Men's Symphony Orchestra (100). Conductor, Max Jacobs. Soloists, chosen from members of the orchestra. 3 concerts. City Center of Music and Drama. Mgr., Leo Linzer, 892 Jackson Ave., Bronx.

New York: Nies-Berger Chamber Orchestra. Conductor, Edouard Nies-Berger. Soloists. Address, 63 West 55th Street.

Potsdam: Potsdam State Symphony (80). Conductor, Dr. Samuel W. Sprubeck. Soloists, Bruce Degen and others. 2 concerts. Univ. State Teachers College. Also concerts in Watertown, N. Y., and in Carnegie Hall, New York, with Crane Chorus. Mgr., Victor Minotti, State Teachers College.

Rochester: Rochester Philharmonic Orchestra (85). Conductor, Erich Leinsdorf. Soloists, Rudolf Firkusny, Szymon Goldberg, Mack Harrell, Oscar Levant, Jose Echaniz, Gabor Rejto. 14 concerts. Eastman Theater (3400). 3 tours, one week each, of New England, Pennsylvania, New Jersey, Ohio. Mgr., A. M. See, 60 Gibbs St.

Rochester: Rochester Civic Orchestra (50). Guest conductors for 1951-52. Soloists to be announced. 22 pop concerts. 18 children's concerts. Eastman Theater (3400). Tour activities limited. Mgr., A. M. See, 60 Gibbs St.

Utica: Utica Civic Musical Society (60). Conductor, Edgar Alderwick. Soloists, Horszowski, De Volt, Leonard Rose. 4 concerts. Proctor H.S. Aud. (1500). Mgr., Robert E. Morris, Gas & Electric Bldg.

Yonkers: Yonkers Philharmonic Society, Inc. (76). Conductor, Irwin Hoffman. Soloists, Lillian Rehberg, Josephine Caruso, Claudio Frigerio. 4 concerts. Hawthorne Junior High School (1100). Mgr., Stanley H. Fein, 29 Rockland Ave.

NORTH CAROLINA

Chapel Hill: North Carolina Symphony (24 to 65). Conductor, Dr. Benjamin F. Swalin. Soloists, Amelia Cardwell, Edward Cone, Norman Cordon, Josephine Cunningham, William Klenz, Brooks McCormack, Tully Moseley, Julia Mueller, Frederick Sahlmann, Wolfgang Schanzer, Dixon Thomas, Jane Winfield. 134 concerts in over 65 auditoriums in different towns, capacity different in each. Extensive tours of North Carolina and neighboring states. Last year orchestra traveled 7000 miles, giving 124 performances, including 66 free educational programs for more than 75,000 children. Promotion director, Robert Viall, Box 1211.

Charlotte: Charlotte Symphony Orchestra (60). Conductor, James Christian Pfohl. Soloists, Gina Bachauer, Andrew White, Suzanne Danco, Ruggiero Ricci. 6 concerts. "Pops" Concert. Piedmont Junior H.S. Aud. (1200). Tours, Winthrop College, Rock Hill, S. C., "Carolinas Night." Mgr., Mrs. C. M. Hassell, Pres., 1553 Stanford Place.

NORTH DAKOTA

Fargo: Fargo-Moorhead Symphony Orchestra (70). Conductor, Sigvald Thompson. Soloists, Leonard Engdahl, Mary Henderson. 6 concerts. Fargo High School Aud. (1000). Pres., Mrs. William S. Shaw, 1319—9th St. S.

OHIO

Berea: Baldwin-Wallace Symphony (65). Conductor, George Poinar. Soloists, Saralu Diller, Roger Cole, Joan Brotherton. 5 concerts. Kulas Musical Arts Aud. (800). Mgr., George Poinar, Baldwin-Wallace Conservatory.

Canton: Canton Symphony Orchestra (70). Conductor, Louis Lane. Soloists, Louis Lane, Eugene List, Joseph Knitzer, and one other to be selected. 4 concerts. Timken Vocational High School (1103). Pres., Joseph W. Saxton, 1717 N. Market Avenue.

Cincinnati: Cincinnati Symphony Orchestra (85). Conductor, Thor Johnson. Soloists, Aldo Ciccolini, Irmgard Seefried, William Kapell, James Melton, Gregor Piatigorsky and Isaac Stern, Eileen Farrell, Claudio Arrau, Richard Farrell, William Primrose, Francis Poulenc, Marian Anderson, Artur Rubinstein, Nell Tangeman and Helen Hougham Hamm, Gold and Fizdale, Zino Francescatti, George London, James Schwabacher, Suzanne Danco and Mack Harrell, Clifford Curzon. 20 concerts. Music Hall (3460). Tours: Middle West, South and Southwest. Mgr., H. Craig Hutchinson, 1106 First National Bank Bldg.

Cleveland: Cleveland Orchestra (100). Conductor, George Szell. Associate conductor, Rudolph Ringwall. Guest conductors, Leopold Stokowski, Pierre Monteux, Charles Munch, Eleázar De Carvalho. Soloists, Kirsten Flagstad, Erica Morini, Rudolf Serkin, Tossy Spivakovsky, Robert Casadesus, Josef Fuchs, Berl Senofsky, George Szell (piano), Nathan Milstein, Arthur Loesser, Arthur Grumiaux, Leonard Rose, Joseph Gingold; for Beethoven Ninth Symphony included Frances Yeend, Jane Hobson, David Lloyd. 140 concerts .Severance Hall (2000). 2 tours of 2 weeks each in Middle West; one in East; 40 tour concerts. Mgr., Carl J. Vosburgh, Severance Hall.

Cleveland: Cleveland Little Symphony (33). Conductor, Theodore Bloomfield. Soloists, Josef Gingold, violin; others to be announced. 3 concerts (January 10, May 8 and May 9 (annual May Festival). Severance Hall, 11001 Euclid Avenue.

Dayton: Dayton Philharmonic (74). Conductor, Paul Katz. Soloists, Michael Rabin, Aldo Ciccolini, Eileen Farrell, Joseph Raieff. 7 concerts, plus 4 young people's concerts. Memorial Hall (2600). Mgr., Miriam Rosenthal, Biltmore Hotel.

Springfield: Springfield Symphony Orchestra (77). Conductor, Evan Whallon. Soloists, Byron Janis, Wittenberg A Cappella Choir, Civic Chorus. 4 concerts. Memorial Hall (2200). In addition to the 4 regular concerts, 2 pairs of Youth Concerts, also a Pops Concert in May. Mgr., Ann Kelly, Chamber of Commerce Bldg.

Toledo: Friends of Music Orchestra (60). Conductor, Wolfgang Stresemann. Soloists, Carl Friedberg, Myra Hess, Carmen Berendsen. 11 concerts. Peristyle (1773).

OKLAHOMA

Oklahoma City: Oklahoma City Symphony Orchestra (85). Conductor, Guy Fraser Harrison. Soloists, Bidu Sayao, Joseph Battista, Robert Casadesus, Jeanne Mitchell, Frank Sheridan, Isaac Stern. 12 major concerts. 6 "Little Symphonies." 4 children's concerts. 2 concerts for crippled and under-privileged children. Municipal Aud. (6000). Mgr., Roy Stokely, Municipal Aud.

Tulsa: Tulsa Philharmonic Society (80). Conductor, H. Arthur Brown. Soloists, Jennie Tourel, Ossy Renardy, Leonard Pennario, Igor Gorin, Kapell, Carolyn Long, Mona Paulee, Claudio Arrau, Isaac Stern, Leonard Rose, Eugene List, David Lloyd, Michael Rhodes. 20 concerts, Convention Hall (2960).

OREGON

Hood River: Hood River Symphony Orchestra (52). Conductor, Boris Sirpo. 5 con-

certs. Hood River Aud. (1200). Festival Greens (10,000). Mgr., Richard Duckwall, Jr., 805 Oak.

Portland: Portland Symphony Orchestra (75). Conductor, James Sample. Soloists, Traubel, Szigeti, Peerce, Graf, Kemalyan, Solomon, Firkusny, Marian Anderson, Henri Arcand, Marie Rogndahl, the Portland Symphonic Choir. 30 concerts. Portland Auditorium (3500). 15 concerts in Portland, 16 school concerts, 15 out-of-town. Mgr., Phil Hart, 329 Park Bldg.

Portland: Portland Junior Symphony Orchestra (80). Conductor, Jacques Gershkovich. Guest Conductor, Eugene Feurst, Soloist, Larry Smith. 3 concerts. Portland Civic Aud. (7500). Three morning concerts for children at Auditorium also performed each season. David Campbell, commentator. Mgr., Barbara M. Walker, 618 Park Bldg.

Portland: Portland Chamber Orchestra (32). Conductor, Boris Sirpo. 3 concerts. Neighbors of Woodcraft Aud. (1300). Out-of-town engagements, in Washington and Oregon. Mgr., Larry Greisel, Box 3845.

PENNSYLVANIA

Allentown: Allentown Symphony Orchestra (72). Conductor, Donald Voorhees. Soloists, Michael Rabin, Bidu Sayao, Cedar Crest and Muhlenberg College Choirs. 3 concerts. Lyric Theatre (1500). Pres., Wm. F. Hager, 941 Hamilton St.

Altoona: Altoona Civic Symphony. At present inactive. Mgr., Leonard R. Moffitt, R.D. 2, Box 96.

Erie: Erie Philharmonic (60). Conductor, Fritz Mahler. Soloists, Nan Merriman, Andor Foldes, Mischa Mischakoff, Pauline Koner. 13 concerts. Strong Vincent Aud. (1500). 2 free young people's concerts at Gannon Aud., seating 4000. 2 out-of-town concerts at Edinboro and Meadville. One pop concert at Gannon Aud. Work by Peter Mennin commissioned. Mgr., Harold Kendrick, 320 G. Daniel Baldwin Bldg.

Harrisburg: Harrisburg Symphony Ass'n. (84). Conductor, Edwin McArthur. Soloists, Grant Johannesen, Edwin Steffe, Marguerite Piazza, Hortense Monath, Jeanne Mitchell. 5 concerts. The Forum (1833). Sponsors two concerts by Philadelphia Orchestra. Mgr., John C. Tuten, 26 No. Third St.

Meadville: Meadville Orchestral Society (55). Conductor, Maurice M. Lord. 5 concerts. Meadville H.S. Aud. (1200).

Philadelphia: Philadelphia Orchestra (110). Conductor, Eugene Ormandy. Associate conductor, Alexander Hilsberg. Guest conductors, Sir Thomas Beecham, Victor De Sabata. Soloists, Claudio Arrau, Alexander Brailowsky, Maryan Filar, Agi Jambor, Nadia Koutzen, Jacob Krachmalnick, Oscar Levant, Nathan Milstein, Rudolf Serkin, Martial Singher, Marcel Tabuteau; for special events, Frances Yeend, Nan Merriman, Walter Hendericks, Mack Harrell, University of Pennsylvania Choral Society-Temple University Choirs (Verdi Requiem), Walter Abel, Theodora Brandon, Beverly Anne Wolff, David Poleri, Temple University Choirs (Honegger's King David). 140 concerts. American Academy of Music (3000). 4 student concerts. 3 pension foundation concerts. 5 children's concerts. 10 concerts in New York, 8 in Washington, 6 in Baltimore. Tour engagements: Worcester Festival, Ann Arbor May Festival, Rutgers University, Richmond, Va., Reading and Harrisburg, Pa., Hartford, Detroit, East Lansing, Columbus, Fort Wayne and Lafayette, Ind., Chicago, Newark, Syracuse, Hamilton, Ont., Kalamazoo. Mgr., Harl McDonald, 1910 Girard Trust Co. Bldg.

Philadelphia: Philadelphia Civic Grand Opera Co., Pres. Dr. Chevalier L. Jackson, General Manager, Anthony Terracciano. Conductor and Mus. Dir., Giuseppe Bamboschek.

Philadelphia: New Chamber Orchestra of Philadelphia (22). Conductor, Ifor Jones. Soloists, Curtis String Quartet and others. 5 concerts. Academy of Music (3000). Mgr., New Concert Assn., 1738 Pine St.

Philadelphia: Youth Orchestra of Greater Philadelphia (150) and Women's Symphony Orchestra of Philadelphia (60). Conductor, J. W. F. Leman. Both organizations are non-profit and non-competitive. 3 concerts each, with premiere appearances of local artists. Mgr., J. W. F. Leman, 4915 Cedar Ave.

Pittsburgh: Pittsburgh Symphony Society (86). Conductors for 1951-2, Victor de Sabata, Alexander Hilsberg, Leopold Stokowski, V. Bakaleinikoff, Maurice Abravanel, William Steinberg, Paul Paray, Otto Klemperer. Soloists, Roberta Peters, Sigi Weissenberg, Tossy Spivakovsky, Aldo Parisot, Vronsky and Babin, Samuel Thaviu, Victoria de los Angeles, William Kapell, Yehudi Menuhin, Eugene Istomin, Bernard Goldberg, Edward Druzinsky, Harry Franklin, Vladimir Horowitz, Ossy Renardy. 86 concerts. Syria Mosque (3729). Five weeks' southern tour, 30 concerts, Feb. 18 to Mar. 22, 1952. Mgr., Edward Specter, 1305 Farmers Bank Bldg.

Pittsburgh: Bakaleinikoff Sinfonietta (20). Conductor, Vladimir Bakaleinikoff. Soloist, Dorothy Eustis. 17 concerts. Middle Western tour, Oct., 1951. Mgr., Sidney Cohen, 300 Melwood St.

Reading: Reading Symphony (80). Conductor, Alexander Hilsberg. Soloists, Rosalyn Tureck, Frances Magnes, Eloise Polk, Edna Phillips. 4 concerts. Rajah Theater (2100). Mgr., Dorothy B. Rowe, 635 Penn St.

Scranton: Scranton Philharmonic (85). Conductor, Dr. Frieder Weissmann. Soloists, Raya Garbousova, Victor Clarke, James Buckley, Nolan Sabig, Lillian Thomson. 5 concerts. 5 youth concerts. Masonic Temple (1822). Mgr., Bette Huber, Chamber of Commerce.

Wilkinsburg: Wilkinsburg Civic Symphony (105). Conductor, Eugene Reichenfeld. Soloists, Allen Hood, Robert Topping, Paula Raymon and others. 8 concerts. Wilkinsburg H.S. Aud. (2000) and Carnegie Hall (2700). Also concerts in Pittsburgh and nearby towns. Mgr., Chas. Ray, 1333 Singer Place.

York: York Symphony Orchestra (75). Conductor, George Hurst. Soloists, Oscar Shumsky, Carolyn Bailey, Jesus Maria Sanroma. 4 concerts. Wm. Penn Sr. H.S. Aud. (1700). For this 20th anniversary season of this community orchestra, special programs are planned. Mgr., Glenn M. Brillhart, 953 Fahs Street.

RHODE ISLAND

Providence: Rhode Island Philharmonic Orchestra (42). Conductor, Francis Madeira. Soloists, Hortense Monath, Nancy Chase, Herbert Sorkin. 25 concerts, also throughout State. 3 regular tours. 10 State-sponsored school children's concerts. Various Pop and Young Peoples Concerts. Mgr., Raymond G. Williams, 31 Laurel Ave.

SOUTH CAROLINA

Greenville: Bob Jones University Orchestra (50). Conductor, Dr. Kari E. Keefer. Soloists, Herva Nelli, Fedora Barbieri, Charles Fredericks, Nicola Moscona. 6 concerts. Rodeheaver Aud. (2700). The orchestra is a non-professional organization, playing for the BJU Opera and Oratorio Associations, as well as its own concerts. Mgr., R. K. Johnson, BJU.

Spartanburg: Spartanburg Symphony Orchestra (65). Conductor, Pedro Sanjuan. Soloists, Florence Raynolds, Peggy Thomson Gigniliat, and Helen Poterala. 5 concerts. Twicheil Aud., Converse College (2000). Concerts in nearby communities; guest appearance on S.C. Maid of Cotton Contest, Dec. 3. Pres., W. Hughson Green, 500 Perrineau St.

TENNESSEE

Chattanooga: Chattanooga Symphony Orchestra (75). Conductor, Joseph Hawthorne. Soloists, Patrice Munsel, Joseph Hawthorne, Alec Templeton, Isaac Stern, Artur Rubinstein, also two quartets of soloists for choral works. 20 concerts. 7 subscription concerts. Memorial Aud. (4800). Mgr., Colleen Cosgrove, 928 James Bldg.

Knoxville: Knoxville Symphony (80). Conductor, David Van Vactor. Soloists, Norman McLean, Jennie Tourel, Claudio Arrau, Joan Couillette, Mary Jo Bruesing, William Starr, Suzanne Moore, Knoxville Choral Club. 6 concerts. Univ. of Tenn. Aud. (3500). Mgr., Arthur W. Lavidge, 323 Mercantile Bldg.

Memphis: Memphis Symphony. Inactive since 1947. Mgr., Mrs. George Clarke Houston, 769 University Blvd.

Nashville: Nashville Symphony (65). Conductor, Guy Taylor. Soloists, Astrid Varnay, Isaac Stern, Guiomar Novaes. 8 concerts. Mgr., Earl Hinton, Hermitage Hotel.

Oak Ridge: Oak Ridge Symphony Orchestra (60). Conductor, Waldo Cohn. Soloists, William Starr, Yaltah Menuhin, Michael Mann, Blanca Renard. 4 concerts. O. R. High (1400). Mgr., Waldo Cohn, 102 Plymouth Circle.

TEXAS

Austin: Austin Symphony Orchestra (53). Conductor, Ezra Rachlin. Soloists, Dorothy Kirsten, Yehudi Menuhin, Walter Cassel, Sigi Weissenberg, Ezra Rachlin (pianist-conductor), Tosca with Carolyn Long, Louis Roney, Michael Rhodes, Monte Hill Davis, pianist. 9 concerts. City Coliseum (3500). 4 children's concerts. Several special events and tour concerts in nearby towns. Secy., Anita Marie Schmedes, P.O. Box 1160.

Corpus Christi: Corpus Christi Symphony (70). Conductor, C. Burdette Wolfe. Soloists, Leonard Warren, Carol Glenn, Laszlo, First Piano Quartet, Margaret Roberts. 6 concerts. Del Mar College (1800). Mgr., T. G. Davis, Del Mar College.

Dallas: Dallas Symphony (82). Conductor, Walter Hendl. Guest conductors, Antal Dorati, Lehman Engel, Bruno Walter. Soloists, Heifetz, Varnay, Piatigorsky, Bolet, Rubinstein, Abram, Tourel, Horowitz, Flagstad, Hendl. Approx. 52 concerts. McFarlin Auditorium (2577). Mgr., Morgan Knott, 2310 So. Lamar St.

El Paso: El Paso Symphony (85). Conductor, Orlando Barera. Soloists, Leonard Warren, Claudio Arrau, Jennie Tourel, Isaac Stern, Percy Grainger. 8 concerts. Liberty Hall. Mgr., Mrs. A. F. Quisenberry, Hilton Hotel.

Houston: Houston Symphony Orchestra (85). Conductor, Efrem Kurtz. Guest conductors, Bruno Walter, Josef Krips. Soloists, Rubinstein, Arrau, Milstein, Morini, Henriot, Filar, Monte Davis, Edmund Kurtz, Kirsten, Dow, Jeanne Mitchell, Raymond Lewenthal. 104 concerts. City Aud. (3250). 26 broadcasts, 36 out-of-town events. Mgr., Tom M. Johnson, City Auditorium.

Lubbock: Lubbock Symphony (70). Conductor, William A. Harrod. Soloist, Mitchel Zablotny, concertmaster. 10 concerts. Auditorium (1396). Mgr., Crystelle S. Sanders, 2214 25th St.

San Antonio: Symphony Society of San Antonio (80). Conductor, Victor Alessandro. Guest conductor, Arthur Fiedler. Soloists, Bolet, Milstein, Whittemore and Lowe, Leonard Rose, Traubel, Magnes, Horowitz, Henriot, Primrose, Leopold La Fosse; Sadler's Wells Ballet; in the Verdi Requiem, Frances Yeend, Nan Merriman, Louis Roney, Yi-Kwei Sze and Singers Society of the Symphony. 45 concerts, subscription, youth, children, Air Force concerts. Municipal Auditorium (6000). Texas tour of 15 concerts. Mgr., Arthur W. Perkins, 916 Maverick Bldg.

Wichita Falls: Wichita Falls Symphony Orchestra (approx. 75). Conductor, Frederick Balazs. Associate Conductor, Dr. Erno Daniel. 5 concerts. Municipal Aud. (3000). Secy., Mrs. L. A. Glover, 1817 Speedway.

UTAH

Salt Lake City: Utah Symphony Orchestra (80). Conductor, Maurice Abravanel. Soloists, Jan Peerce, Grant Johannesen, Kenneth Wolf, Andor Foldes, Oscar Levant, Heifetz, Odnopposoff. 10 concerts. Salt Lake Tabernacle (4300). 11 concerts on tour. Mgr., David S. Romney, 55 West 1 South.

VIRGINIA

Richmond: Virginia Orchestra (from 24 to 50 during Spring tour). Conductor, William Haaker. 70 concerts. Plays in Civic Auditoriums throughout the state. Two concerts in Richmond, Thos. Jefferson Auditorium. Annual Spring Tour, April and May; Summer concerts, Blue Ridge Music Festival, Avon Mill, Washington, Va. Mgr., P. L. Parrish, 304 W. Franklin St.

Richmond: Richmond Symphony Orchestra (50). Conductor, William Haaker. 4 concerts. Thomas Jefferson (2500). Mgr., William H. Eanes, Jr., 304 W. Franklin St.

WASHINGTON

Seattle: Seattle Symphony. Guest conductors. Civic Auditorium (5200).

Seattle: Seattle Philharmonic and Choral Society (80). Conductor, Don Bushell. Soloists selected by Audition. 3 concerts. Metropolitan Theatre (1300). A non-professional organization, consisting of orchestra of 80 and chorus of 110. Managed by elected Board of Trustees

Seattle: Youth Symphony Orchestra of the Pac. N.W. (70). Conductor, Francis Aravji. Soloists, instrumentalists from the various sections of the orchestra, and guest student-pianists. 14 concerts. Meany Hall (2050) and High School Auditoriums (1200). Four out-of-town, and four Youth Symphony Orchestra school concerts. Mgr., Board of Trustees, 3122 Franklin Ave.

Walla Walla: Walla Walla Symphony (60). Conductor, William H. Bailey. Soloists, Robert McGrath, and others. 3 concerts. Plans to give a combined concert with Richland, Wash., Orchestra in the Spring.

WEST VIRGINIA

Charleston: Charleston Symphony Orchestra (75). Conductor, Antonio Modarelli. Soloists, Marjorie Mitchell, Stuart Pastofsky, Dr. Harold Morris, William Walsh.

(Continued on following page)

ORCHESTRAS

(Continued from preceding page)

6 concerts. **Morris Harvey Aud.** (1100). One tour engagement, at W. Va. Institute of Technology, Montgomery, W. Va. Mgr., Joseph S. Felix, Jr., P.O. Box 2292.

Huntington: Huntington Symphony Orchestra (65). Conductor, Howard Shanet. Soloists, Gladys Swarthout, Morley and Gearhart, Benny Goodman and Jane Hobson. 6 concerts. Keith-Albee Theatre (2500). Address Box 1509.

Wheeling: Wheeling Symphony (75). Conductor, Henry Mazer. Soloists, Yehudi Menuhin, Robert Casadesus, Gladys Swarthout. 10 concerts. Virginia Theater. Tour to Ohio, W. Va., Pa. Pres., C. R. Hubbard, Board of Trade Bldg.

WISCONSIN

Kenosha: Kenosha Symphony Orchestra (70). Conductor, Harold Newton. Soloists, Harold Newton, Doriss Briggs, Theodore Lettvin, Agnes Davis. 3 concerts. Mary D. Bradford H.S. Aud. (1400). Mgr., Mrs. Ragnhild Holmquist Congdon, 6350 Seventh Avenue.

Madison: Madison Civic Symphony Orchestra (80). Conductor, Walter Heermann. Soloists, Andre de Ribaupierre, Raymond McAfee, Ralph Nielson, Margaret Thuneman (winner of piano contest), Civic Chorus. 6 concerts. Masonic Aud. (1350). Mgr., Mrs. Paul Jones, 211 No. Carroll Street.

Milwaukee: Music Under Stars Symphony (63). Conductor, Jerzy Bojanowski. Soloists (summer) to be selected. 6-8 winter concerts. Pabst Theater (2500). 6 summer concerts. Temple of Music (125,000). Mgr., Sam Basan, Court House.

Racine: Racine Symphony (60). Conductor, Frederick Schulte. 3 concerts. Uptown Theatre. Mgr., Thomas Corbett, Box 273.

Waukesha: Waukesha Symphony Orchestra (80). Conductor, Milton Weber. Soloist, Florizel Reuter. 6 concerts. High School (670). Pres., Bruno Werra, 214 Wilbur Ave.

HAWAII

Honolulu: Honolulu Symphony Orchestra (85). Conductor, George Barati. Soloists, Nejiko Suwa, Yi-Kwei Sze, Maxim Schapiro, Joseph Szigeti, Barbara Smith. 16 concerts. McKinley Aud. (2000). 51st Season. Mgr., Jack E. Gillett, P.O. Box 1838

CANADA

Kitchener, Ont.: Kitchener-Waterloo Symphony Orchestra (75). Conductor, Dr. Glenn Kruspe. Soloists, Clifford Poole, Stanley Bowman, Norton Staebler, Claude Chisliff, Earl Riener, James Milligan. 8 concerts. K. W. Collegiate Aud. (900). (Concerts are in pairs). 2 out-of-town concerts (Stratford and Guelph, Ont.) Mgr., Glenn Kruspe, 74 St. George St.

Montreal: Les Concerts Symphoniques de Montreal (75). Conductor, Désiré Defauw, artistic director. Soloists, Heifetz, Serkin, Jean Casadesus, Istomin, Noel Brunet. 12 pairs of concerts. Plateau Hall (1307). 8 matinees for French children, 8 matinees for English children. Mgr., Pierre Beique, 1476 Sherbrooke St. West.

Montreal: Montreal Women's Symphony (86). Conductor, Ethel Stark. 12 concerts. Plateau Hall (1500). Mgr., Doretta Stark, 4865 Queen Mary Road.

Toronto: Toronto Symphony Orchestra (85). Conductor, Sir Ernest MacMillan. Asst. conductor, Paul Scherman. Guest conductors, Leopold Stokowski, Andre Kostelanetz. Soloists, Solomon, Tossy Spivakovsky, Ellen Ballon, Jan Peerce, Moura Lympany, Clifford Curzon, William Primrose, Benno Moiseiwitsch, Nathan Milstein. Guest artists at Pops concerts, Pierrette Alarie, Nino Martini, Gladys Swarthout, Alec Templeton, Vivian Della Chiesa, Robert Rounseville, Nadine Conner, Hazel Scott, Zadel Skolovsky, William Warfield, Claire Gagnier, James Pease, Percy Grainger, Thomas L. Thomas, Mary Syme, Eileen Farrell. 78 concerts. Massey Hall. Tours, Hamilton, Quebec, Detroit (1st American concert). Mgr., J. W. Elton, Massey Hall, 178 Victoria St.

Toronto: Toronto Philharmonic Orchestra (90). Guest conductors. Soloists. Guest artists. 17 concerts. Varsity Arena (7000). Summer Series only. Mgr., Ernest Johnson, 279 Yonge Street.

Vancouver: Vancouver Symphony Society (70). Guest conductors. Soloists, Arrau, Theborn, Gould, Tangeman, Norman, Pressler, Lack, Solomon, Yeend, Neaman, Warfield. 30 Concerts. Mgr., C. E. Barraclough, 630 Seymour Street.

ARGENTINA

Buenos Aires: State National Orchestra. Roberto Kinsky permanent assistant conductor, and guest conductors.

Buenos Aires: Teatro Colon's Orchestra, under the general management of the theater's director. Guest conductors.

Buenos Aires: Orquesta Sinfónica de la Ciudad de Buenos Aires, Washington Castro assistant conductor and guest conductors. Under management of the director of the Teatro Municipal General San Martin, Avenida Corrientes 1530, Buenos Aires.

Buenos Aires: Orquesta de Radio del Estado. Bruno Bandini conductor.

Buenos Aires: Orquesta de Radio El Mundo, guest conductors.

Buenos Aires: Orquesta Sinfónica de la Asociación Wagneriana, Santa Fe 1145, Buenos Aires.

Buenos Aires: Orquesta Sinfónica de la Asociación Sinfónica Feminina. Celia Torrá conductor.

Buenos Aires: Asociación del Profesorado Orquestal, Sarmiento 1676, Buenos Aires.

Buenos Aires: Orquesta de la Asociación Amigos de la Música. Ljerko Spiller conductor.

La Plata: Orquesta del Teatro Argentino.

Cordoba: Orquesta Sinfónica. Lionello Forzanti, conductor.

Mendoza: Orquesta Sinfónica de la Universidad Nacional de Cuyo. Jean Constantinescu conductor.

Rosario: Orquesta Asociatión Sinfónica. José F. Ferrini condustor.

Rosario: Orquesta de la Sociedad Filarmónica.

Tucumán: Orquesta Sinfónica de la Universidad de Tucumán, Balcarce 319, Tucumán. Conductor, Carlos Felix Cillario.

BRAZIL

Rio de Janeiro: Orquestra Sinfonica Municipal (82). Henrique Spedini, conductor. Teatro Municipal (2205). Mgr., Celso Kelly, Departamento de Difusao Cultural, Rua Manuel de Carvalho, Rio de Janeiro.

Rio de Janeiro: Orquestra Sinfonica Brasileira (90). Guest conductors. Teatro Municipal. Mgr., Almte. Adalberto Lara de Almeida, Av. Rio Branco 137 s/805, Rio de Janeiro.

Rio de Janeiro: Orquestra Universitaria (60). Salao Leopoldo Miquez (1120). Raphael Baptista, conductor and mgr. Rua Santa Luzia 205, Rio de Janeiro.

Sao Paulo: Orquestra Sinfonica Municipal (93). Carmargo Guarnieri, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Departamento Municipal de Cultura, Teatro Municipal, Sao Paulo.

Sao Paulo: Orquestra Brasileira de Camara (32). Leon Kaniefsky, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Leon Kaniefsky, Ave. Consolacao 1765, S. Paulo.

Minas-Gerais: Orquestra Sinfonica de Belo-Horizonte (45). Jean Mac-Nab, conductor. Teatro Francisco Nunes. Mgr., Carlos Vaz de Carvalho, Sociedade Concertos Sinfonicos de Belo-Horizonte, Minas-Gerais.

Minas-Gerais: Orchestra Estadual. Arthus Bosmans, conductor. Mgr., Walkiria Bosmans, 175 Rua Minas Novas, Belo-Horizonte.

Minas-Gerais: Municipal Orchestra.

Pernambuco: Orquestra Sinfonica de Pernambuco (60). Vicente Fittipaldi, conductor. Teatro Santa Isabel (800). Mgr., Jones Johnson, Teatro Santa Isabel, Recife, Pernambuco.

Baia: Orquestra Sinfonica de Baia (55). Luiz Gonzaga Mariz, S.J. conductor. Gabinete Portugues de Leitura (700). Mgr., Dr. Clovis Spinola, Palacio de Se, Salvador, Baia.

Santa Catarina: Orquestra de Sociedade Cultura Musical (35). Emanuel Paulo Peluso, conductor. Teatro Alvares de Carvalho (600). Mgr., Arnoldo Suarez Cuneo, Rua Arcipestre Paiva 15, Florianopolis, Santa-Catarina.

Paraná: Orquestra Sinfonica Brasilio Itibere. George Kaszas, Ludovico Seyer, Bento Mossurunga, conductors. Concordia Club (1200). Mgr., Fernando Correia Azevedo, Rua Brigadeiro Franco 2494, Cutiriba, Paraná.

Rio Grande do Sul: Orquestra Sinfonica de Porto-Alegre (50). P. Komlos, conductor and manager. Teatro S. Pedro (900). Porto-Alegre.

Rio Grande do Sul: Orquestra Filarmonica de Porto-Alegre (45). Julio Grau, conductor and manager. Teatro S. Pedro (900). Porto-Alegre.

Rio Grande do Sul: Orquestra Sinfonica de Pelotas (50). Romeu Tagni, conductor. Teatro Guarani (2500). Mgr., Paulo Dimas, Pelotas.

CHILE

Santiago: Orquesta del Instituto de Extension Musical de la Universidad de Chile. Permanent conductor, Victor Tevah. Guest conductors, Serge Celibidache and others.

Santiago: Orquesta de Camara del Institutode Extension Musical.

Santiago: Orquesta del Conservatorio. Conductor, Hector Carvajal and others.

Vina del Mar: Orquesta de la Sociedad Pro Arte.

Concepcion: Orquesta del Conservatorio.

COSTA RICA

San Jose: Orquesta Sinfonica Nacional de Costa Rica (70). Conductor, Joseph Wagner. Soloists, John Creighton Murray, Richard Tetley-Kardos, Bernhard Weiser. 14 concerts. Teatro Nacional (1000). Mgr., Senor Alvaro Delcore, Teatro Nacional.

CUBA

Havana: Sociedad de la Orquesta Filarmonica de la Habana. Consejo Superior. Presidente, Capitan Mario Torres Menier. Office: Manrique 208, bajos. Havana, Cuba.

Havana: Orquesta de Cámara de la Habana. Conductor, Jose Ardevol. Office: Calle 10, No. 564, Vedado, Havana.

Santiago de Cuba: Orquesta Filarmónica de Santiago de Cuba. Conductor, Antonio Serret. Office: Sanchez Hechevarria 454, Santiago de Cuba, Oriente, Cuba.

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GUATEMALA

Guatemala City: Guatemalan National Symphony. Conductor, Guillermo Espinosa.

MEXICO

Orquesta Sinfonica Nacional. Conductor, Pablo Moncayo. Address: Instituto Nacional de Bellas Artes, Mexico, D.F.

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Orquesta Sinfonica de la Universidad. Co-conductors, José F. Vasquez and José Rocabruna. Address: Justo Sierra, 16, Mexico, D.F.

Orquesta Sinfonica de Xalapa. Conductor, José Yves Limantour. Xalapa, Veracruz.

Orquesta Sinfonica de Guadalajara. Conductor, Abel Eisenberg.

President's Proclamation Restores Finn Royalties

President Truman has issued a special proclamation, followed by a State Department announcement, of a United States-Finland agreement which will enable Finnish composers to renew U. S. copyrights on works that lapsed during World War II. The proclamation gives composers of that nation—most importantly involved being the 86-year-old Jean Sibelius—one year in which to copyright or renew such protection on works composed since 1939, or which were to come up for renewal after that year.

The matter of Sibelius' "blocked" royalties has been a matter of concern to musicians in this country, and movements have been launched to restore the income to the famous musician. While he has not been in need, owing to the national pension accorded to him by Finland, which was increased a few years ago, it was felt that returning the sums would be common justice, and would add to the prestige of this country abroad.

The U. S. first entered into a copyright agreement with Finland in 1929. Sibelius was a member of the German Society of Composers until Jan. 1, 1945, and his music was published by Breitkopf & Haertel, of Leipzig. Now this city is in the Eastern German territory occupied by Russia. During the war the copyrights passed into the possession of the Alien Property Custodian.

Ferrier May Return in 1952-3

André Mertens, vice-president of Columbia Artists Management, manager of Kathleen Ferrier, has received word that the British contralto is recuperating so satisfactorily from recent surgery that she now hopes to be able to come back to the United States for a few concerts during 1952-53. Final word on this possibility will be issued by Mr. Mertens at a later date.

December Musical Diary

AGREEMENT CONCLUDED . . . Jeanette MacDonald, after signing a contract for a coast-to-coast concert tour under S. Hurok, watches the manager add his endorsement. The soprano also will make television and radio appearances under Mr. Hurok.

CONGRATULATIONS! . . . Ricardo Odnoposoff receives a hearty handclasp from Alceo Galliera, conductor, under whose direction he played the Brahms and Prokofieff Violin Concertos with the Melbourne ABC Orchestra. Odnoposoff has returned from a tour of Australia including 49 appearances, 29 with orchestra. He is now on a transcontinental tour in this country.

SOCIAL HOUR . . . Raymond Lewenthal, pianist, at an informal reception following his concert for the Shenandoah (Iowa) Civic Music Association. With the artist, l. to r., Mr. and Mrs. George Rose, Mrs. Fred Lindberg, secretary of the Shenandoah CMA, and Dr. and Mrs. M. W. Anderson.

SHIRLEY ANNETTE MUNGER of Tau Chapter, Seattle, of Mu Phi Epsilon, is the recipient of the first prize of $100 in the biennial Musicological Research Contest for members of the sorority. Her winning thesis is entitled Gigue Types in Keyboard Music from John Bull to J. S. Bach.

ON THE QUEEN ELIZABETH . . . Alfred Hopkins, tenor and teacher, and Herta Sperber, voice teacher (Mrs. Hopkins), en route to Europe where they spent some time in the early fall.

IN GENEVA . . . Jacques de Menasce, r., composer and pianist, and Joseph Marx, Austrian composer of lieder, meet in the Swiss city. Mr. Marx, who was Mr. de Menasce's teacher at the State Academy in Vienna, was serving on the Jury of Geneva's annual International Music Contest.

DIRECTS PROGRAM . . . Ruth Kisch-Arndt, lieder singer, member of the faculty of the New York College of Music, is in charge of the first concert in a Great Masters Series to be given by artist-students at the college. Entitled Pre-Bach Composers, the program is scheduled for Dec. 2.

FAMILY GROUP . . . Frank LaForge, l., with his sister, Ruth LaForge Hall, and her husband, Howard W. Hall, who celebrated their 58th wedding anniversary on Nov. 13.

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DECEMBER 1, 1951

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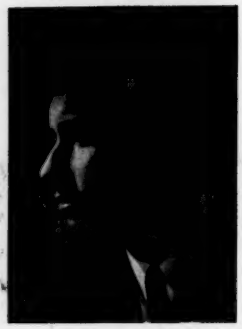
Boston Introduces Foss Piano Concerto

By Jules Wolffers

BOSTON.—American Prix de Rome-holder Lukas Foss journeyed back from Italy to be soloist in his new Concerto No. 2 for the fourth pair of Boston Symphony concerts (Nov. 2 and 3). Charles Munch had rehearsed the lengthy and tricky work, but his illness, one day prior to the concert, brought Richard Burgin forward to do a manful and musicianly job in this short-notice conducting assignment.

A year of effort went into the composition of the concerto. Each of the three movements has its share of invention, finesse and beauty. While piano and orchestra are skillfully joined, the solo instrument predominates. The keyboard part is difficult, requiring musicianship and technical skill in equal proportions. Mr. Foss was an ideal candidate for soloist in his own concerto.

Whatever reservations one may have are based, strangely enough, more on psychological than on purely musical grounds. One senses in the work an almost fierce determination to hold fast to youthfulness, to fend off maturity. There is an air of precocity about the concerto, disturbing in the work of a composer one step away from his thirties. Perhaps Mr. Foss needs to cut loose from the apron strings of his own brilliant past as a child pianist and composer. All the ingredients for a first-class composer are present in Mr. Foss. When will they "jell"?



DEAN ECKERTSEN, who recently conducted the first complete concert presentation of the Corelli Concerti Grossi in Carnegie Hall, New York, will repeat the series in Rome.

The previous week Heifetz played with his accustomed excellence in the Beethoven Violin Concerto. The all-Beethoven list also included the Eighth Symphony and Leonore No. 3, with Mr. Munch going his individual and intense way with both. One may not always agree with the conductor's conception of Beethoven, but there is no doubt that Munch creates interest and holds one's attention all the way through.

Richard Burgin was conductor again for the fifth pair with Piatigorsky superb in the cello part of the Strauss Don Quixote, ably seconded by violist Joseph de Pasquale. Never has the cellist played here with more imagination, better tone or deeper intensity. A stunning performance! The Haydn Cello Concerto went along about as well as its amiable lack of character permitted. Burgin opened with the Overture to Mendelssohn's Midsummer Night's Dream. Too much Bottom, not enough Puck.

Operas and Recitals

Boris Goldovsky's New England Opera Theater borrowed back some of its erstwhile members from the New York City Center and other groups, for a well sung, acted, conducted, staged and costumed La Boheme at the Boston Opera House. A packed house was present for this brilliant opening of the NEOT season. Heard were David Lloyd, Robert Gay, Mac Morgan, Nancy Trickey, Robert Mesrobian, Jacqueline Bazinet, all fine principals.

Another good opening was that of the Boston Morning Musicales, when Astrid Varnay sang in the best operatic tradition for the capacity Statler Hotel Ballroom audience. This series has benefitted the Boston School of Occupational Therapy for 23 years, and seats are now at the stage where they are being handed down from mother to daughter, with outsiders waiting in line for the coveted and expensive tickets.

Other visitors have included Szigeti in an enjoyable program at Jordan Hall; Friedrich Gulda, pianist, who lived up to all advance publicity in the same auditorium; and Serkin in a remarkably fine all-Beethoven list at Symphony Hall—all under the Aaron Richmond banner. The young pianist Larry Waltz at Jordan Hall, showed himself at his best in Ravel and brilliant in Liszt, if a little uneven in Chopin compositions. Interesting was a sonata by 22-year-old composer, Eugenia Lee Morton.

A fine beginning for the Chromatic Club season at New England Mutual Hall, when coloratura Lorraine Ippolito captivated with voice and appearance. This young soprano is coming much to the fore in the New England area. Her appearances last season were climaxed by a successful engagement with the Boston Pops Orchestra under Fiedler.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Dec. 1. Jazz concert, CH, A; New York Philharmonic-Symphony, CH, E; jazz concert, CH, midnight; Peter Meinikoff, pianist, TH, A; Mort Freeman, TH, E; International Music Lovers Guild, CRH, E.

Dec. 2. New York Philharmonic-Symphony, CH, A; Ossy Renardy, violinist, CH, E; Naomi Pettigrew, soprano, TH, A; New Friends of Music, TH, 5:30 p.m.; Olga Coelho, folksinger, TH, E; Alice Engram, contralto, CRH, A; Joseph Crummidy, voice recital, CFCH, 5:30 p.m.; Francis Loubet, Fine Arts Quartet, CFCH, E.

Dec. 3. Maryla Jonas, pianist, CH, E; Musicians Guild, TH, E; Eldin Burton, Composer's Concert, CFCH, E.

Dec. 4. Graciela Rivera, soprano, CH, A; Manhattan Bell Glee Club, TH, E; Luisa Corchia, soprano, CRH, E.

Dec. 5. Boston Symphony, CH, E; Bach Aria Group, TH, E.

Dec. 6. New York Philharmonic-Symphony, CH, E; Carol Smith, contralto, TH, E.

Dec. 7. New York Philharmonic-Symphony, CH, A; Rudolf Serkin, pianist, CH, E; New York University Glee Club, TH, E; Vince Januska, mezzo-soprano, CRH, E.

Dec. 8. New York Philharmonic-Symphony Children's Concert, CH, M; Boston Symphony, CH, A; Balalaika Symphony, CH, E; Carmen Berendsen, violinist, TH, E; Edwine Behre, benefit concert, CRH, E.

Dec. 9. New York Philharmonic-Symphony, CH, A; Victoria de los Angeles, soprano, CH, E; Irmgard Seefried, soprano, TH, A; New Friends of Music, TH, 5:30 p.m.; Marais and Miranda, balladeers, TH, E.

Dec. 10. Little Orchestra Society, TH, E.

Dec. 11. Philadelphia Orchestra, CH, E; American Bach Society, TH, E; Stephanie Turash, soprano, CRH, E; Society of the Classic Guitar, CFCH, E.

Dec. 12. Alexander Brailowsky, pianist, CH, E; Sara Kaufman, mezzo-soprano, TH, E.

Dec. 13. New York Philharmonic-Symphony, CH, E; Michael Field, pianist, TH, E; Olga Balsenowich concert, CFCH, E.

Dec. 14. New York Philharmonic-Symphony, CH, A; Ilone Kabos, pianist, TH, E.

Ethel Waters in Symphonic Bow

Ethel Waters, actress and musical comedy star, made her first appearance with a symphonic group when she sang with the Kansas City Philharmonic Orchestra, under Hans Schwieger, on Nov. 25 in a Sunday pop concert.

WILL SCHWARTZ, conductor of the Fort Collins Civic Symphony, founded this orchestra, now in its third season, by pooling college, civic and professional resources of the area when he came to Colorado State College as professor of violin.

NEWS IN BRIEF

Eduard Nies-Berger, organist of the New York Philharmonic-Symphony, was guest conductor of the Anthem Festival held on Nov. 18 at the First Methodist Church of South Norwalk, Conn., and enlisting combined choirs of the Norwalk area.

Siegfried Landau was musical director of the performance of The Barber of Seville, presented in English on Oct. 19 by Cooper Union Forum in cooperation with the American Guild of Musical Artists and the American Federation of Labor.

Mary Maiuzzo, soprano, will be heard on each Sunday in January on WFUV-FM's Concert in Miniature.

Compositions of Gustave L. Becker were presented in a musical matinee at Studio 707, Steinway Hall on Nov. 18.

Helen Greco will be heard in Puccini's La Boheme with the Philadelphia La Scala Opera on Dec. 7 at the Academy of Music in Philadelphia.

Artiss de Volt, harpist, will go to The Cloisters, Sea Island, Ga., for her annual concerts there, following her recital in Kimball Hall, Chicago, on Dec. 2.

Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, was heard as guest with the Pittsburgh Symphony, the week of Nov. 18, and in his first appearance with the San Francisco Symphony on Nov. 22 and 24.

Clifford Richter has accepted the invitation of the American Bach Society to conduct its first concert of the season at Town Hall on Dec. 11. The announcement followed the resignation of Martin Bernstein, who has conducted the group for two seasons, and who left because of previous commitments and pressure of other obligations.

Francis Casadesus Feted

The 80th birthday of Francis Casadesus, composer-conductor, and a founder of the Fontainebleau Conservatory, was celebrated in Paris at the Ecole Normale on Oct. 31. Among many members of the noted musical family present were Marius, violinist; Robert, Gaby and their son Jean, pianists; Regina, harpsichordist; three children of the late Henri—Jacqueline, singer, Giselle and Christian, both of the Comédie Francais, Odette, poet and granddaughter of the honor guest. A work on the name Francis written by Robert Casadesus was played by him and his wife.

Florence Mercur's 10th Anniversary

Florence Mercur, who this season celebrates her tenth anniversary on the concert stage, is on her seventh consecutive coast to coast tour. A summer engagement for Miss Mercur was a recital at Robert Treat Hall, Newark, N. J., when she raised $4,000 for the Boys' Town of Rome, Italy, of which the Rt. Rev. Msgr. J. P. Carroll-Abbing is president and Myron C. Taylor, honorary president.

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SILHOUETTES By MARY CRAIG

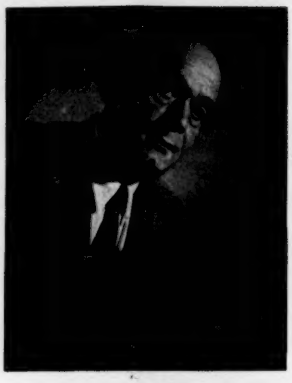
Music of Gudenian Has "Elastic" Interpretation

Twenty-five years ago, a young violinist left the concert stage and retired to devote his entire attention and gifts to composition. Haig Gudenian, as artist, composer and interpreter or "translator" of Oriental music in its truest form, had been the recipient of critical approval. He had also the inspiration of composing music that could be called universal, so that there would be not one form for the Occident, another for the Orient, but, despite differing modes and pitch ideas, music for all peoples.

"I believed in utilizing any form to convey color, mood, meaning, expression," he said. "Classification always involves limitations. I was seeking a *fundamental* art common to all men." And, just as he amazed his audiences of the nineteen-twenties with his unusual tuning of his violin strings in his recitals, Mr. Gudenian is interesting musicians today with his cosmopolitan compositions, called "Elastic Music."

In these unique orchestral works much of the direction is left, *ad lib*, to the conductor. A piece may be performed twenty times in as many different ways, Mr. Gudenian states. Tempi and other supposedly basic facets of construction are flexible, and adaptable to such a degree that it seems impossible until actually played.

Recently Gudenian's symphonic work, Nostalgia, was presented under the direction of Pierre Dervaux for the Association des Concerts Pasdeloup in Paris. It will be programmed in Cairo and Stockholm this season and possibly in the Americas, and provides a work which will interest both the layman and the musicologist. The score holds atmospheric coloring, sensitivity and delicacy in thematic figures, and is technically authoritative. With the unusual insight into design there goes a complete discarding of set form. The music flows poetically, with a spacious feeling of freedom in movement; and the strange beauty of the melodic urge is at once familiar, yet completely new.



HAIG GUDENIAN

A quarter of a century has gone into the making of this music. Behind this period lies Haig Gudenian's education and experience as a performer. Born in Caesarea, Asia Minor, educated in Constantinople, where he completed his studies in the Turkish University, Mr. Gudenian went to Europe for his specialized training in violin and composition under masters, subsequently becoming one of the noted violinists of that day, concertizing not only in Europe but through Turkey, Egypt, Roumania and villages of Bulgaria, where he did research on the influence of music on all grades of the intelligence.

His uncensored comments on music and music-makers are witty, pungent, pointed and devastatingly accurate. He emerged briefly during the past summer from what he calls his "tiny sanctuary surrounded with 200 trees, all hand-planted by me," and provided descriptions of his collections—and ancient, rare instruments. The unduplicatable music gave the dweller in the cliff-city on the Hudson glimpses of a composer's Paradise—glimpses only, as Mr. Gudenian promises details and pictures at a later time.

Seeks Universal Idiom

In his inimitable way he sums up the motivating urge behind his relinquishment of a concert career and his search.

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ELEAZAR DE CARVALHO in a working-rehearsal with the National Symphony of Brazil before his second European tour this November.

Carvalho Conducts in Belgium

Eleazar De Carvalho, Brazilian conductor, has made several appearances this fall as guest leader with the Belgian National Orchestra.

Soloists in the first five concerts included Erica Morini, violinist, playing the Bruch Concerto in G minor; Maria-Teresa Escribano, soprano; Naum Sluszny, pianist; Kirsten Flagstad, soprano, in Wagner and Strauss songs; and Aline van Barentzen, pianist. A specially devised Youth Concert offered music of two Americas, with Mlle. Escribano and M. Sluszny as soloists. Programmed were works by Copland, Gershwin, Nepomuceno, Villa-Lobos and Guarnieri. During the series Carvalho has directed classic, romantic and contemporary compositions by composers of three continents to much applause.

"Met" Auditions of the Air Returns to ABC for 13th Year

Beginning its 13th year on the air, the Metropolitan Opera Auditions of the Air will return to the American Broadcasting Company Radio Network on Dec. 18, at 8:30 p.m., EST. Preliminary auditions will begin on Monday, Nov. 26. Applications may be obtained by writing to the Metropolitan Opera Auditions of the Air, American Broadcasting Company, 30 Rockefeller Plaza, New York, N. Y.

Applicants from all over the country will be screened and two contestants will be selected to sing on each program of the 18-week ABC series, from which six semi-finalists will be chosen. Two top winners will be selected and awarded the scholarships, which will be executed under the direction of the Metropolitan Opera.

RADIO NOTEBOOK

Toscanini completed the first set of four concerts with the NBC Symphony Orchestra on Nov. 24, presenting his own version of Beethoven's E flat Septet with the strings increased, and Wagner selections. He returns on Dec. 22 to lead another series of four events; in the meantime, Guido Cantelli will conduct, beginning Dec. 1. . . .

Beverly Somach, young violinist, was featured on Chamber Music Time, over Station WNYC, Nov. 16 (4.30 p.m.) playing Vieuxtemps' Fifth Concerto and Paganini Caprice No. 22. . . .

Granville English's De Promise Lan' was given its radio premiere by the chorus of the Manhattan School of Music, under the direction of Hugh Ross, over Station WNYC on Feb. 12, 1951. This was its first broadcast performance—not, as recently stated in these columns, that over WJZ on Sept. 9.

Cimara Heard in Baton Engagements

Pietro Cimara has returned to New York from California, where he conducted seven weeks with the San Francisco Opera, presenting operas of the Italian repertoire. In January Mr. Cimara goes to Miami to conduct Massenet's Manon, with a cast including Ferruccio Tagliavini, Ann Bollinger and Martial Singher; this is a reengagement for Mr. Cimara from last year.

The recent activities of this conductor have taken him to Europe and Latin-America, as well as coast to coast here. In May, 1950, he went to Cuba, engaged by the Sociedad Pro Arte de Havana under the management of Giorgio D'Andria to conduct Puccini's Manon Lescaut and Giordano's Andrea Chanier; among the singers were Herva Nelli, Richard Tucker and Eugene Conley. In the summer of the same year Mr. Cimara went to Italy at the behest of the Radio Italiana to lead operatic and symphonic concerts with the Radio Philharmonic Orchestra in Turin. Back in the United States, he was called to Miami in January, 1951, to act as musical director of a performance of L'Elisir d'Amore with Tagliavini and Miss Bollinger. In May, Detroit heard him conduct the first presentation of Puccini's Turandot in this city. In June he conducted at the Watergate's open air season in Washington, D. C., presenting Traviata, Butterfly, Barber of Seville, Trovatore and Carmen. Later that month he flew to Puerto Rico, where four operatic concerts with Hilde Reggiani and Bruno Landi were given under his baton.

Richard Rivers, baritone, has joined the faculty of the University of Oklahoma School of Music.

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Chicago Extends Kubelik Tenure

By René Devries and Dosha Dowdy

CHICAGO.—Rafael Kubelik will continue as musical director and conductor of the Chicago Symphony Orchestra through 1952-53. Edward L. Ryerson, president of the Orchestral Association, who reported the unanimous action of the board of trustees in taking up Kubelik's option, said: "We are happy to announce that Rafael Kubelik has been re-engaged for the orchestra's 62nd season, and we look forward to a continuing relationship." He came here last season under a two-year agreement which included an option for an extension of one year, to be acted upon by the trustees prior to Dec. 1, 1951.

Rare music heard in the Symphony's concerts of the past fortnight under this conductor included Bartok's interesting Concerto for Orchestra (in its second performance here). Bach's Brandenburg Concerto No. 5 was also superbly played, after which Rudolf Serkin appeared again as soloist in the G major Concerto of Beethoven, winning an ovation seldom equalled here. The pianist gave an equally distinguished performance of the Mendelssohn G minor Concerto at the Tuesday afternoon concert.

At the concerts of the previous week, Ruggiero Ricci made his first appearance with the orchestra in Mozart's Concerto for Violin, No. 4, in D Major—a work well suited to this artist whose beautiful tone and elegant style gave distinction to the performance.

George Schick conducted the Popular Concert of Nov. 17 with Olga Llano as soloist in the Schubert-Liszt "Wanderer" Fantasie. Orchestral works programmed were Handel's Water Music, Bizet's L'Arlesienne Suite, and Gould's Spirituals.

Other Orchestras Heard

The North Side Symphony, Milton Preves, conductor, gave the first of three concerts in Thorne Hall Nov. 25, with two young Chicagoans as soloists—Sonia Gamburg, heard in Saint-Saens' Piano Concerto in G Minor; and Norma Lozzi, soprano, who sang arias from Marriage of Figaro and Manon. The orchestra performed Chausson's Symphony in B Flat Major and works of Bizet.

The Community Symphony Orchestra opened its 6th season in Thorne Hall, Dec. 2. The program included the Andante from Symphony No. 1 by Leon Stein, the orchestra's musical director. Teresa Gannon, soprano soloist, presented songs by Hageman, Hyde and Carpenter, with Helen Leefelt at the piano.

Concert dates and guest artists announced by the Kenosha Symphony Orchestra are Harold Newton, violist and conductor of the orchestra, who will play his own composition, A Suite for Viola and Orchestra, and Doriss Briggs, harpist, Dec. 5; Theodore Lettvin, pianist, Feb. 20; and Agnes Davis, soprano, April 23.

Carol Smith in Award Recital

Carol Smith, contralto, a National Federation of Music Clubs 1951 Audition winner, who received all of her vocal training and recital coaching in Chicago from Lola Fletcher, was presented in an Orchestra Hall recital on Nov. 5 as winner of the Allied Arts-Music News Contest. The statuesque singer, with the poise and assurance of a more seasoned artist than her years indicate, was well equal to her challenging program. Opening with a group of Bach and Gluck (Che faro from Orfeo), Miss Smith gave unmistakable proof of her understanding of the classics. In Mahler's Lieder Eines fahrenden Gesellen her finest qualities were fully exposed. Meyerbeer's Ah, Mon Fils from Le Prophète, followed by an encore, Stride la vampa from Il Trovatore, were more suited to a weightier contralto voice. Songs of Ravel and Debussy, vocally above reproach, needed perhaps a more Gallic flavor textually. A first performance of Three Songs by K. Hart, Giannini's I Did Not Know, and Mary Turner Salter's Cry of Rachel completed the fine program, in which Rhea Shelters' accompaniments were an asset.

Risë Stevens in Recital

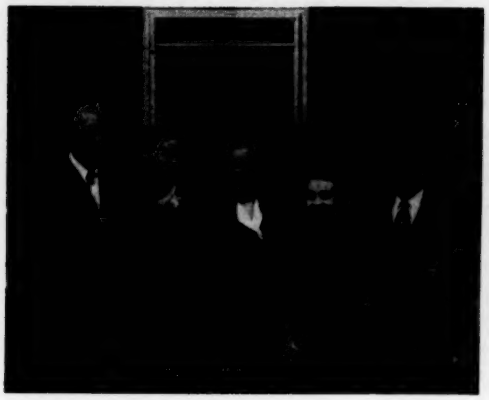
A recital by Risë Stevens captivates the eye as much as the ear. Heard in an interesting program in Orchestra Hall as the second event of the History and Enjoyment of Music Series, Miss Stevens sang for the most part with nobility, piquancy and charm that disarm adverse criticism. One wonders why a singer so beautifully equipped for mezzo repertoire should invade that of a soprano by singing Salome's aria, Il est doux, il est bon, from Massenet's Herodiade. Brooks Smith furnished efficient accompaniments.

Salzburg Marionette Theatre Appears

The Salzburg Marionette Theatre, Hermann Aicher, director, made its first appearances in Kimball Hall on Nov. 6, 7 and 10. From a repertoire of more than 100 charming works, they presented nine, among which were Eine Kleine Nachtmusik, Concert at Schoenbrunn, Cinderella, and the playlet Wolfgang and the Pork Butcher, portrayed delightfully.

I.S.C.M. Concert in Chicago

The International Society for Contemporary Music, now in its second season of revived activities, brought an array of excellent music to Fullerton Hall in its first concert on Nov. 11. Agatha Lewis, soprano, has sung much new and interesting music for Chicago in past concerts. In Hindemith's Marienleben the excellent diction and warmth of her voice underlined the drama of the Rilke text. Later in the program she gave a performance, spirited and vivacious, of the Chants d'Auvergne by Canteloube. Occasionally her tones, though vibrant, seemed to lack the necessary fullness. Herbert Johnson provided splendid accompaniments for both groups. Charlotte Chambers, violinist, and Rudolph Ganz, pianist, played Soundpiece No. 3 by John J. Becker, a Chicago modernist who seems rather ostentatious about the use of dissonance for its own sake. The piece was effective and both players disclosed verve and enthusiasm, although at times Miss Chambers' playing was not sufficiently audible. At the end of the program Bela Bartok's Second Sonata for piano and violin was played by Joseph Piastro and Rudolph Ganz. The folk idiom is strongly felt throughout. Bartok's later



TEACHER AND PUPILS . . . L. to r., Miles Nekolny, baritone, adjudged best male singer of the Chicagoland Music Festival of 1951; Carol Smith, contralto, winner of the NFMC Young Artists' Auditions, heard in an Orchestra Hall recital, Nov. 5, and to appear in Town Hall, New York, Dec. 6; Lola Fletcher, teacher of these winning singers and of the others in photo, Suzanne Hamilton, soprano, best woman singer of the Chicagoland Music Festival of 1950, and Allan Keller, tenor, appearing as soloist with the Chicago Symphony in February, 1952.

Orchestra Concerto, as performed here recently by Kubelik, is music far less dissonant, and seems to display his tremendous gifts to better advantage. Messrs. Piastro and Ganz gave the sonata an excellent performance. The concert marked an auspicious start for the series. R. R.

Twilight Concert Series Opens

Presenting the first event in the Wickerham Concert Management's newly established Twilight Concerts, John Halloran's Choralists offered a program of choral music ranging from Bach and di Lasso to modern Americana, and including a world premiere of Felix Borowski's Elegy, for solo cello and choral vocalise. This group of young singers has a pleasant vocal quality. The singers were carefully prepared, and sang intelligently, their performance of the early choral works being particularly effective. The Borowski work, for which the Choralists were joined by George Sopkin, cellist of the Fine Arts Quartet, as soloist, was easily the high point of the concert, both in intrinsic musical interest and in performance. In this piece the *mezza-voce*, unworded choral vocalise weaves a delicate pattern around the sometimes sombre, sometimes glowingly beautiful melody of the cello. The lighter works which concluded the program suffered from a degree of over-elaborate arrangement. H. B.

Friedrich Gulda's Recital

Despite a terrific storm, a large and eager audience assembled to hear Friedrich Gulda's Orchestra Hall recital, the second event in the Musical Arts Piano Series. Mr. Gulda had been recognized as a pianist far above the average when he appeared earlier in the season as soloist with the Chicago Symphony Orchestra. He more than fulfilled expectations on this occasion in performances of sonatas of Haydn (No. 34, in E Flat Major) and Beethoven (op. 110); and in Moussorgsky's Pictures at an Exhibition. Mr. Gulda has the heart, the mind and the fingers to evoke from the piano keyboard the fullest meaning of the music he interprets.

Josef Piastro in Concert

Josef Piastro's recital in Fullerton Hall (under Bertha Ott Management) was an important occasion. Mr. Piastro, a versatile violinist well known also as a composer and painter, whose art works are currently on exhibit here, has not been heard in Chicago since 1923, when he appeared in Orchestra Hall recital under Daniel Mayer's management. Though Sinding's Suite in A minor did not afford Mr. Piastro opportunity to display his full powers, its performance showed him to be a seasoned artist of rank. It was in Vieuxtemps' Fifth Concerto that Piastro shone as a true virtuoso, and master of his instrument, with tonal quality of unfailing beauty.

Iva Kitchell Dances

Iva Kitchell, assisted by Harvey Brown, composer-pianist, entertained a near-capacity house in Orchestra Hall, Nov. 10, as the second event of the 1951-52 Allied Arts Dance Series. The gifted and versatile artist sustained the interest of her audience throughout her varied and humorous program.

Tcherepnin Receives Commissions

Commissions received recently by Alexander Tcherepnin in addition to the Koussevitzky opera commission given last September, are those received from the Associated Music Publishers of New York for a work for Percussion and Orchestra; and from the Aspen Institute for music to a Medieval Play.

The world premiere of Tcherepnin's Romantic Overture was given and repeated twice by the Kansas City Philharmonic Orchestra, under Hans Schweiger, this fall at two of the orchestra's subscription concerts, and on a broadcast program. The composer's Symphonic March written this summer had its second performance by Nicolai Malko and the Copenhagen Symphony on Oct. 30.

Ganz and Oberndorfer Honored

Rudolph Ganz and Marx E. Oberndorfer were the two musicians among the 100 noted residents of six midwestern states chosen to receive special awards from Northwestern University at its Centennial Convocation at 4 p.m. on Sunday, Dec. 2. The recipients of the awards will include statesmen, artists, writers, business leaders, scientists and other prominent citizens, many of whom are world famous. The awards are for "substantial contributions to society" in the states that were originally part of the Northwest Territory for which Northwestern was named—Illinois, Indiana, Michigan, Ohio, Wisconsin and Minnesota.

School News

Roosevelt College School of Music events scheduled during December include concerts by Irmgard Menzel-Vacano, soprano, recently engaged on the school's voice faculty; the Roosevelt College String Quartet (Fullerton Hall, Dec. 12); the school Orchestra, Sinfonietta; College Chorus, presenting Bach's Christmas Oratorio (Dec. 17); and a Dance Concert, presented by Rosalie Lyga and students.

The opening concert of the North Park College Faculty Series will be given in Hanson Hall on Dec. 9 by Harriet Moe, pianist, and Mary Hansen Rasmussen, violinist. Featured on the program was Hindemith's Sonata for Piano and Violin.

Boguslawski College of Music faculty and students who have made important

(*Continued on following page*)

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CHICAGO

(*Continued from preceding page*)

appearances lately are Rita Warsawska, soprano, of the voice faculty, assisted by Rose Thavia, cellist, in recital for the Nathan Goldblatt Cancer Research; Lois Raye, contralto, pupil of Basha Malinoff, who won the 1951 Marion Anderson Scholarship for the second consecutive time, and who last week appeared on a TV show with Lauritz Melchior; and Helen Hemmer, soprano, winner of the Boguslawski Memorial Award for 1951, who gave a recital at the Y.W.C.A. Hotel.

Raisa-Rimini Studios

Sandra Kaye, young Chicago soprano, was added to the large number of students from the Raisa-Rimini studios who have made important operatic appearances, when she sang the role of Tosca with marked success in Verona, Italy, this month. Miss Kaye was adjudged "the finest American singer" among those who competed in a contest held recently in Milan.

Gerald Smith's Activities

Gerald Smith, baritone, has a busy singing schedule for December, in addition to his teaching at Northwestern University. He will be the bass soloist for Berlioz's Childhood of Christ, which is being presented by the Combined Choral Groups of Northwestern as part of their Centennial Celebration, Dec. 1 and 2; and will be bass soloist in Messiah for two performances with Euterpean Oratorio Society of Chicago on the 9th and 15th; two with Carl Schurz High School on the 13th and 14th; and at Cornell College in Mount Vernon, Iowa, and in Dubuque, Iowa, on the 16th. Mr. Smith is giving a program for the Evanston Woman's Club on Dec. 12 and a recital in Homewood, Ill., on Dec. 17. As soloist with the Chicago Sunday Evening Club, he will sing special Christmas music, Dec. 23.

Chicago Trio at I.M.T.A. Convention

CEDAR RAPIDS, IA.—The meeting of the Iowa Music Teachers held here during the last week in October presented as its final musical performance the Weicher-Reuter-Powers trio of Chicago. The members are well known to Iowa, having played as soloists in many cities of this state; the Chicago Symphony, of which Mr. Weicher is concertmaster, appears in the annual Spring Festival at Cornell College, near here. The trio played compositions by Brahms (op. 101) and Ravel, and Rudolph Reuter and Dudley Powers played the G minor Beethoven sonata for piano and cello. There was much enthusiasm, particularly after the Ravel work.

SUSANNE FREIL, soprano, will be the soloist in two performances of The Messiah to be presented by the Handel & Haydn Society of Boston at Symphony Hall, Boston, on Dec. 16 and 17.

NFMC Announces Opera Award

A new award has been offered by the Metropolitan Opera Association in connection with the 1953 Young Artists Auditions of the National Federation of Music Clubs.

According to an announcement made by Mrs. Ada Holding Miller, president of the NFMC, the Metropolitan will give the 1953 voice winner an audition, at which Rudolf Bing, general manager, will be present. This hearing not only entitles the singer to be considered for the special company, such as is now touring the country in Die Fledermaus, but also to be regarded as a candidate for a Kathryn Long scholarship. "The latter would afford the winner three months' intensive training in the Metropolitan Opera Workshop with a contract for the company as an added possibility, provided the recipient possesses the necessary qualifications. Even if the winner does not reach either of the latter two goals, he or she will have the advantage of a constructive criticism from Mr. Bing and the auditions board."

The finale in the next Biennial Young Artists Auditions will be held at the Convention in New York City, in April, 1953. In addition to the new opera prize, the National Concert and Artists Corporation has renewed its offer of a management contract for a winner of its selection and NBC is again offering an appearance as soloist with orchestra on the NBC Network to at least one winner. The Federation will give its usual $1,000 awards, with the option of a debut recital in Town Hall, New York. Classifications in the 1953 Auditions include voice, violin, piano, and a new category, string quartet. Mrs. R. E. Wendland, 1204 No. Third St., Temple, Tex., is the new chairman of the Young Artists Auditions.

Philharmonic Launches Los Angeles Schedule

By C. Sharpless Hickman

LOS ANGELES.—Augmented by several additional regular players—some returning after an absence of one or more seasons—the Los Angeles Philharmonic Orchestra began its 33rd season (its 9th under conductor Alfred Wallenstein) before a packed house in Philharmonic Auditorium. There was not only a new beauty to the ear in the larger ensemble, but a new set of flats, simulating Jacobean paneling, added much to the eye, and better reflected the sound of the orchestra.

Alfred Wallenstein turned to one of his own fine artists as soloist at this opening concert pair, Kalman Bloch playing Aaron Copland's Clarinet Concerto with a technical dexterity matched by opulent tone. He was superbly backed by Mr. Wallenstein and his fellows, who gave this atmospheric work, so redolent of a jazz-age nostalgia, a beautiful performance. The concert opened with the pomp of Purcell's brief and brilliant Trumpet Voluntary in the Henry Wood arrangement, and was followed by a full-orchestra transcription of the suite from Purcell's Dido and Aeneas, by Lucien Cailliet, now a local resident. The Purcell scores served to show off the solidly rich tones of the strings, as did the Fourth Brahms Symphony, which Mr. Wallenstein gave a rarely beautiful reading, marked by excellent clarity. Ravel's La Valse, more brassily played, was also on the program.

"Roof" Concerts Continue

Recent evenings on the Roof concerts have included a concert by the Coriolan String Quartet, one of miscellaneous character and miscellaneous musicianship by several of the Roof's lesser talents, and a formidable evening of choral music by Monteverdi, Bach and Vittoria sung by 24 members of the Roger Wagner Chorale. Despite its fine acoustics for strings, the West Hollywood Auditorium now used by the Roof for its concerts is not kind to choral groups, to judge from this concert and the past offerings of the Wagner Chorale. Overtones are absorbed rather than reflected, with the result that the Vittoria Mass for the Dead (believed to have been given for the first time in the west) seemed curiously lifeless. Though this unusual work is patterned after the plainchant of the Gregorian mode—each section of the Mass being actually introduced by a plainchant quotation—and is thus tenuous and monochromatic in mood, one missed the richness of tone and the vitality which usually marks the efforts of Roger Wagner's superbly-trained singers. Since this pallor was also reflected in the Monteverdi Magnificat (the one for eight voices, violins

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and violas) and in Bach's cantata, Liebster Jesu, mein Verlangen (No. 32) one can only ascribe the deficiency to the hall's acoustical properties. The Bach cantata is not one of his most ingratiating, though Ralph Isbell and Anne Shaw Price did their best to cope with its ungraceful vocal line.

Quartetto Italiano in Local Bow

Other recent chamber music events have included the Southern California debut of the remarkable Quartetto Italiano on the Coleman Association series in Pasadena; a duo-recital of modern music by violist Michael Mann and pianist Yaltah Menuhin for the local chapter of the I.S.C.M., given at U.S.C.; and a concert by the American Art Quartet, tenor James Schwabacher and pianist Gwendolyn Williams Koldofsky for the U.C.L.A. Friends of Music. The Quartetto Italiano, despite its youthful members, played with a remarkable stylistic homogeneity, a spontaneity which sprang from musical vitality as well as from their playing all works from memory, and with a tonal beauty and dynamic sensitivity which placed them in the very front rank of chamber music ensembles. The Mann-Menuhin concert was not remarkable for its performance so much as for the local debut of interesting scores by Frank Martin of Switzerland, Lennox Berkeley and Elizabeth Lutyens of Britain, and familiar works by Roy Harris, Darius Milhaud and Ernst Krenek. At the U.C.L.A. concert Schwabacher sang Vaughan Williams' On Wenlock Edge, which he had done with such great success at Ojai, with Mrs. Koldofsky joining the American Art Quartet in providing the accompaniment. The Quartet was also heard in a fine performance of Schubert's D Minor Quartet.

Bach Festival Highlights

The 18th annual Bach Festival given by the First Congregational Church was the most consistently fine in several seasons. Among its highlights were the harpsichord concert given by Dr. John Gillespie; the playing of the Brodetsky Ensemble; the performances of organist Marian Reiff Craighead, pianist Dorothy Simpson Smith and 'cellist Gilbert Reese; and the B Minor Mass, conducted by Melvin L. Gallagher. It was by far the finest major work presented by Mr. Gallagher during the several seasons he has been music minister at First Congregational, and was marked by uniformly fine solos by Phyllis Moffet, soprano, Katherine Hilgenberg, contralto, Ralph Hovell, tenor and Merwyn Dant, bass. The Festival also presented the annual Bach concert by hundreds of student choralists and singers from the city's schools, under the supervision of William C. Hartshorn, Geraldine Smith Healey and Truman Hutton—always a uniquely thrilling event when one considers the relative immaturity of most of the participants.

Richard Ellsasser also brought to a close his three-year cycle of playing all of Bach's organ music from memory at Wilshire Methodist Church—a series which began slowly, insofar as consistently good attendance was concerned, but which picked up momentum as word of mouth carried tales of the organist's technical prowess and emotional manner of interpreting the music. Purists may have cavilled at certain aspects of this remarkable series, but it gained considerable eclat and had many exciting moments.

Musical Courier Opens Los Angeles Business Office

Dorothy Bersin, for ten years a valued member of the advertising and promotion staff of the Musical Courier's home office in New York, will be transferred at the end of January to act as adver-

tising representative in Southern California. C. Sharpless Hickman remains as editorial representative.

Miss Bersin, after some years of piano study, entered the professional music field as advertising and publicity manager for Keyboard magazine. She held this position from 1939 until 1942, when she joined the staff of Musical Courier. She will continue her work in Southern California, maintaining contacts with artists, publishers, writers, teachers and those engaged in the motion picture, radio and television fields on the West Coast. Temporary telephone of the new headquarters is Webster 3-6731.

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Edward and Camilla Molitore are teaching voice at the Boston Conservatory of Music.

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THE PAGANINI QUARTET

NEW YORK CONCERTS

(*Continued from page* 11)

Earl Wild, Nov. 16, E.—A personal following was indicated by the size and enthusiasm of the audience which greeted this pianist, known for his radio appearances, recitals and concerts here and elsewhere. Mr. Wild had an interesting program, opening with the first U. S. performance of Buxtehude's Suite in D minor (six dances, beginning with an Allemande d'Amour and ending with a Gigue). It also included the Beethoven Sonata in D, op. 10, No. 3, the Franck Prelude, Chorale and Fugue, Hindemith's Sonata No. 3, three Ravel numbers, and the U. S. premiere of his own arrangement of Berlioz' Rakoczy March. Mr. Wild's primary assets are a prismatic and fluent tone and a technic so apparently easy as to be fascinating. These gifts were most happy in the Hindemith work, which had a fine accounting; also in the graceful idiom of Ravel and the final piece. The pianist was called on for many encores, and among them displayed brilliance in Chopin excerpts. M. L. S.

TOWN HALL

Little Orchestra Society, Thomas Scherman conducting, Nov. 5, E.—The first half of the program was given over to Mozart's Serenade in B flat minor (K. 361) with Bruno Labate and Jerome Roth, oboes, Wallace Shapiro and Jack Kreiselman, clarinets, Paul Howland and George Roedelberger, basset horns, Bernard Garfield and Sam Masucci, bassoons, Tony Miranda, Ralph Tyle, William Blanchard and Maxwell Saibel, horns, Julius Levine, contrabass. The work, in its unassuming mastery, is an enchanting divertissement and was performed with gusto, if at times somewhat heavy-handedly.

The second half opened with the world premiere of Frank Wigglesworth's Summer Scenes for flute, oboe and strings. The composer, a 1951 winner of the American Prix du Rome, is an experienced craftsman, and his composition testifies to his good training. Mr. Scherman and the soloists, Page Brooks, flute, and Mr. Labate, oboe, gave the work a faithful reading.

Two New York first performances were greeted with enthusiasm, Vivaldi's Concerto in A major ("Con violino principale ed altro violino per eco in lontano") and Bohuslav Martinu's Concerto for Two Violins and Orchestra, both played superbly by the youthful violinists, Gerald and Wilfred Beal. The Vivaldi is of exceptional charm and persuasiveness, written with imagination as to sound effects, simple and melodious, and a gem of period music. Martinu's opus, dedicated to the twin brothers, is a composition of charm, orchestrated with mastery, and in its carefree and rollicking spirit offers an invigorating experience. H. W. L.

Laurel Hurley, N. Y. debut, Nov. 6, A.—In songs of Mozart, Duparc, Fauré, contemporary works and an excellent choice of lieder, the young, personable winner of the Naumburg Award, brought honor to her sponsor. Miss Hurley showed that, besides a well-trained voice of lovely quality, she possesses attributes of style, musicality and a gift for the stage, all outstanding. She was particularly notable for her exquisite, long-phrased pianissimos; and throughout the recital the text was projected with clarity, ease and a delightful sensitivity of taste and judgment. Especially effective were the English songs, My Master Hath A Garden, by Randall Thompson, Charles T. Griffes' In a Myrtle Shade, and the numbers by Kagen and Swanson. Sergius Kagen was the supporting accompanist. M. C.

Mieczylaw Horszowski, Nov. 6, E.—The noted pianist played a distinguished program for a sizeable audience. Starting with a Prelude for Piano by Pablo Casals, a New York first performance, he continued with Schumann's Kreisleriana, closing the first half with Ravel's Tombeau de Couperin. Later he offered Beethoven's Sonata in C minor, op. 111. A musician of exquisite taste, profound knowledge and high culture, his playing, averse to any virtuosity per se, showed deep search for the meaning of the music. Mr. Horszowski's restraint at times deprives his readings of the greatest spontaneity. Yet his playing is refined, chiseled in every detail, and truly faithful to the composer's intention. H. W. L.

Frieda Hempel, Nov. 7, E.—The renowned soprano reappeared after a

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three years' interim. She is still one of the notable singing artists in interpretative distinction, poise and charm. Miss Hempel's voice, of course, had to pay tribute to the progressing years, but the supreme artistry of her vocal technic and the tastefulness of her presentation of songs and arias made the evening an event to be remembered. Three arias by Strattner, Handel and Scarlatti opened the program, to be followed by one of Bach's, Charming Hempeline (from the Wedding Cantata) with obligato by William C. J. Eder, cellist, and Edward A. Foster, oboe. Songs by Schumann and Schubert closed the first part, prolonged by encores. Later the soprano delighted with folksongs by Brahms, and again her listeners clamored for more. Coenraad V. Bos at the piano rightly was asked to share in the applause. H. W. L.

Eugene List, Nov. 9, E.—After an absence of several seasons from the local platform, the pianist reappeared before a large audience. During the first half, which presented Bach's Toccata in C minor, Schumann's Faschingsschwank aus Wien, and Norman Dello Joio's Sonata No. 3, Mr. List's playing was sometimes percussive, and lacking in delicacy, particularly in the Schumann composition. The Dello Joio Sonata, however, fared very well in the clear, crisp, rather aggressive reading. Later he played Schubert's Sonata in A major, op. 12, with more intimate insight and multi-shaded touch. Brahms' Variations on a Theme of Paganini (Book 1) gave the artist an opportunity to show his splendid virtuoso equipment. Encores were requested. H. W. L.

Guiomar Novaes, Nov. 10, A.—The eminent Brazilian pianist, who made a triumphant return after a year's absence, is one of the reigning queens of the keyboard. A throng overflowing onto the stage was treated to performances rarely achieved and not easily forgotten. Mme. Novaes played Bach's Chromatic Fantasy and Fugue, Beethoven's Sonata in E flat, op. 81 A, Chopin's B minor Sonata, two pieces by Brahms, ending the official list with four excerpts from the Doll Series by Villa-Lobos. Her consummate technic was the means to achieve a maximum of musical projection. An unusually colorful touch marked her interpretations, the basis of which is utter simplicity. Her phrasing is superb, her sense of structure unerring. Whether in dramatic passages, as in the first movement of the Chopin Sonata, or lyric episodes, as in the Beethoven Sonata, everything fell into its right place. The intimacy of Brahms' B flat minor Intermezzo was movingly set forth. There was great enthusiasm from the audience. H. W. L.

Richard Dyer-Bennet, tenor and guitarist, Nov. 10, E.—Mr. Dyer-Bennet gave his only New York recital of the season, offering a Rossini aria and music by Schubert, Martini and Milan, as well as American, English, Scottish, Irish and Hebridean folksongs in clever and expressive manner, with tonal charm. R. N.

Chloe Owen, N. Y. debut, Nov. 11, A.—A beautiful voice and rich temperament, as well as a handsome presence, were assets in this recital by the soprano from Tennessee. She revealed a smooth and opulent quality of tone and considerable warmth of emotion in a program ranging from Handel, Schubert and Faccio airs, through French songs of Debussy and Fauré, Depuis le Jour from Charpentier's Louise, Eight Epitaphs by Theodore Chanler, Trois Chansons by Honegger, Fetes Galantes by Poulenc, to songs in English by John La Montaine, David Diamond, and Ned Rorem. At times a greater subtlety of presentation and lower scale of dynamics might have lent to the effect in this hall. On the whole, however, the soprano deserved the enthusiastic plaudits and recalls she received. Kenneth Zimmerli was the accompanist. D. T.

New Friends of Music, Nov. 11, 5.30 p.m.—The Albeneri Trio (Erich Itor Kahn, piano, Giorgio Ciompi, violin, Benar Heifetz, cello) presented a Beethoven program as the second event of the series. The master's Trio in D major, op. 70, No. 1, ("Geistertrio") and the Trio in E flat major, op. 70, No. 2, framed the bill. In addition the concert offered the Sonata for Piano and Cello in C major, op. 102, No. 1, played by Messrs. Kahn and Heifetz. All the performances bore the stamp of expert craftsmanship and faithful interpretative treatment. H. W. L.

(Continued on following page)

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NEW YORK CONCERTS

(Continued from preceding page)

Nov. 18, A.—Elena Nikolaidi was the featured artist of the New Friends of Music's concert. With her magnificent vocal equipment and musicianly approach, she sang three arias by Handel and Beethoven's Gellert Lieder, op. 48. These Beethoven songs have more of historical than musical interest. With the exception of Die Ehre Gottes in der Natur, they are musically as dry and pontifical as are their texts. It was Miss Nikolaidi's merit that she made these ungrateful works palatable and even pleasing. The Handel arias, and especially the moving Oh Sleep, Why Dost Thou Leave Me, were exquisitely sung and interpreted.

The Juilliard String Quartet (Robert Mann, Robert Kopf, violins, Raphael Hillyer, viola, Arthur Winograd, cello) offered William Schuman's String Quartet No. 4. The work proves the long way the composer has gone to reach his present musical stature. Also included was Beethoven's Quartet in E minor, op. 59, No. 2 ("Rasoumowsky"). As usual with this excellent ensemble, their readings of the works were faithful and musical, if not too sensuous in tonal quality. H. W. L.

Merses Silva-Telles, Nov. 12, E.—A talent for poetic expression was displayed by the Brazilian pianist in two mazurkas by Chopin and in the slow movements of the Schumann C major Fantasy and the Schubert A major Sonata, op. 120. There was also a notable attempt to cope with the grandiose line of Liszt's Funerailles, though she did not demonstrate the requisite degree of technique or sonority in that work, the Schumann Fantasy, or the second book of Brahms' Paganini Variations. A first performance of Frank Amey's Sonatina revealed a placid middle movement and animated moments in the rest of the work. E. B.

Masashi Hashida, N. Y. debut, Dec. 13, E. — The Japanese-American violinist brought sweetness and lyricism to various passages in the Mendelssohn Concerto, but was unable to maintain the steadiness of bow and accuracy of intonation necessary to surmount all of its difficulties. Weak accents and unclear rhythms also handicapped him in his interpretations of the Vitali Ciaconna and the Beethoven Sonata in G, op. 30, No. 3. Still, at its best, his tone had a quality that was both lucid and appealing. Transcriptions of shorter pieces by Gluck, Hummel, Richard Strauss, and Mozart were included on the program. Leopold Mittman's accompaniments were generally first-rate. E. B.

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Mary Martino, N. Y. debut, Nov. 16, E.—The soprano, assisted at the piano by Edwin McArthur, opened her recital with Mozart's recitative, A questo seno deh vieni (K. 374), aria, Or che il ciel a me ti rend (K. 374), continuing with four songs by Schubert. She has an excellent vocal equipment and is a musician of taste. Her voice has an innate dramatic quality, and sounds to best advantage when restrained. Miss Martino sang Schubert's Vor meiner Wiege and the intimate Haugtussa cycle by Grieg with delicacy and feeling. Her sense of pitch is acute. It also distinguished her renditions of two Fauré works and two by Debussy. The program was completed by a group of songs in English by Griffes, Crist, Malotte, Manning and Warren, and by the aria La Mamma Morta from Andrea Chenier by Giordano, sung with dramatic fervor.

H. W. L.

Suzanne der Derian, Nov. 18, A.—An artist in the true sense of the word, the attractive young soprano pleased a good-sized audience in an unusually well assembled program, opening with a Handel aria from Parthenope, proceeding to an early American group by Hopkinson; five Wolf lieder; an aria from Mozart's Don Giovanni; Five Greek Songs by Ravel; first New York performances of Ronald Murat's Vendor's Song and With Rue My Heart Is Laden; Jean Berger's four atmospheric Villanescas, and Four Armenian Melodies by Alemshan. The voice, engaging in quality, is well produced, and Miss der Derian's interpretations, not only fraught with vocal color, are thoughtful. They are marked with a play of poetic light and shadow seldom found in the work of a singer in her early twenties. Patricia Gould at the piano provided able accompaniments.

M. L. S.

Todd Duncan, Nov. 18, E.—One of the really great recitalists of the day, Todd Duncan received a merited ovation from a capacity audience. The natural beauty of his resonant voice was enhanced by the simplicity of delivery and purity of style. In magnificently sung lieder of Schubert and Wolf, the baritone was able to retain the inner emotional content of these "heart-songs" while presenting their full artistry of design with intelligence and technical mastery. The program, opening with a fine Bach air, listed Rachmaninoff, Moussorgsky and Delius. In the final group the art-songs, so ably sung, gave place to numbers which have made Todd Duncan the beloved star of the international theatre, the Soliloquy from Weill's Lost in the Stars, and folk songs arranged by Jaegerhuber Nickerson and Hall Johnson. The excellent accompanist was William Allen.

M. C.

Auditions for Musical Talent

A nationwide talent search is being conducted by the National Society of Music and Art in cooperation with Tru-Art Record and Film, Inc., and a series of non-competitive auditions for pianists, singers, instrumentalists and composers are to be held throughout the country this winter and in the coming spring. Awards, according to announcement by the society, include presentation in a film, recording contracts, Town Hall recitals, and cash. Applicants must be in the 16-30 age group. Blanks may be obtained from the National Society of Music and Art, 20 West 72nd St., New York 23, N. Y.

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MUSICAL JOTTINGS

The "Met" Opera Fund netted a total of $750,112. . . . The Czech Government has issued memorial stamps for **Smetana** and **Dvorak**. . . . **Stravinsky,** during his European visit, conducted his Oedipus Rex at Baden-Baden, with **Jean Cocteau**, author of the text, as the narrator. . . . The Anecdotes and Souvenirs of **Richard Strauss** have been published in a French version by the house of Cervin in Lausanne. . . .

George Jongeyans, Dutch basso, is changing his professional name to Jon Geyans. . . . The **Schumann** Memorial Foundation, of Rochester, N. Y., has acquired the autograph MS. of Schumann's music to **Hebbel's** poem, Ballade vom Haideknaben. . . . A new cantata for soloists, chorus and orchestra by **Arthur Honegger** will be given its world premiere by the Basle Chamber Orchestra, under **Paul Sacher,** on March 14. . . . **James Pease** was the first to offer to fulfill the dates for which the late **Oscar Natzka** had been engaged, and to give the proceeds to his widow. . . . Opera Futures, a workshop for lyric drama, is being founded by **Lee Shaynen,** conductor of the N. Y. City Opera, and **Carlos Alexander,** baritone. . . .

Dimitri Mitropoulos will conduct **Berg's** Wozzeck at La Scala next spring; the opening work for the season will be **Verdi's** I Vespri Siciliani, staged by **Herbert Graf,** of the "Met." . . **Josef Krips** will conduct **Benjamin Britten's** Billy Budd in its world premiere at Covent Garden, and **John Piper** will design the *décor*. . . . A Western States Instrumental Clinic, sponsored jointly by the Southern California School Band and Orchestra Association and the Los Angeles Local 47, AFM, will be held in Hollywood, Dec. 28 and 29, for film and radio orchestras and music educators. . . . A new Los Angeles Symphonic Chorus has been formed by the city's Bureau of Music, under the direction of **Carlton W. Martin.** . . .

The second concert of the N. Y. Philharmonic Young People's Series (9-year-olds and down) presented **William Bell,** solo tuba player, doubling as narrator in Tubby the Tuba by **Kleinsinger,** under **Igor Buketoff's** baton, at Town Hall, Nov. 17. . . .

Gina Bachauer, pianist, and **Alec Sherman,** permanent conductor of the New London (England) Orchestra, were married in N. Y. on Nov. 21; **Spyros Skouras,** Philharmonic-Symphony board member, was best man, and also present were **Mrs. Skouras** and **Marks Levine** and **Elsie Illingworth** of NCAC. . . .

Although **S. Hurok** is non-committal about it, La Scala Opera Company may tour the U.S. next year. . . . **Mario Lanza** is still on a reducing regimen, and hopes to hit 195 for his M-G-M film, Because You're Mine; he has taken an option on a story by **Alexander Paal** and **Paul Tabori** called Mario the Great, dealing with a singer of the Napoleonic era. . . . **Caruso's** snuffbox was recently sold at auction for $900. . . . The Friends of the New Jersey Symphony Orchestra have been founded to further that organization conducted by **Samuel Antek;** ten concerts will be given this season, including children's programs. . . .

The "Met" Opera restaurant has been done over in warm red, and serves a full course dinner at each subscription performance. . . . Counsel for **Manuel Rosenthal** has appealed to the Immigration authorities for reversal of an order excluding the French composer-conductor from the U.S. . . . A musical memorial service for **Arthur Shattuck,** pianist, was held at the Central Presbyterian Church, N.Y. . . . **Noel Coward** made his first appearance as a café singer in London recently, with **Princess Margaret,** the **Duchess of Kent** and **Prince Nicholas** of Yugoslavia among the distinguished audience. . . .

The "Met" Orchestra and the management reached agreement on a ten per cent hike in musicians' wages after the opening of the season. . . . Something new in lyric history are the "flu shots" which all members of the "Met" have been asked to take, to reduce absences from illness. . . . **Francis Poulenc** has written music for two pianos, which he himself performs with **Jacques Février** in the French film, Voyage en Amerique. . . . Special scores are being composed by **Darius Milhaud, Roman Vlad, Guy Bernard** and **Lan Adomian** for the full-length film, Pictura—Adventure in Art, based on the lives and canvases of six noted painters. . . .

The Liverpool Philharmonic Orchestra won by lot the privilege of playing in a command performance before the Royal Family, with **Sir Adrian Boult** on the podium. . . . **Robert L. Sidell,** general manager of the Cincinnati Summer Opera, has been elected Mayor of Newport, Ky., across the river from the Ohio city. . . . A daughter, Leslie, was born to Mr. and Mrs. **Romley Fell,** the former the singing teacher. . . .

Henry L. Scott Scores Hit with Buffalo Philharmonic

"Henry L. Scott scored the biggest hit of any opening pop concert of any season when he appeared as soloist with the Buffalo Philharmonic here Nov. 2nd. Not only did he delight the 2,383 first nighters (the biggest opening the Buffalo Philharmonic has ever had at a pops) but caught the fancy of the critics as well. There was no question whether we should have him again. . . . WE HAVE TO HAVE HIM BACK TO OPEN THE SUMMER POPS SEASON IN JULY. Hans Vigeland is even writing a Concerto for Piano, Orange and Orchestra for the occasion! Scott is a natural for Pops Concerts."

Signed—Ralph Black, Manager, Buffalo Philharmonic Orchestra.

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Ljuba Welitch has been invited to do the closing scene from Salome with the Vienna Philharmonic in a film called European Festivals, employing a new technique which produces three-dimensional effect in color. . . . A world premiere by the Pittsburgh Symphony under **Victor de Sabata,** on Oct. 19 and 21, was **Gian-Carlo Menotti's** Apocalypse, his first purely orchestral score. . . .

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NEW PUBLICATIONS IN REVIEW

Books

French Music, 1869-1924

French Music From the Death of Berlioz to the Death of Fauré, by Martin Cooper (Oxford University Press, London and N. Y., 239 pp., $4.75) is described by the publisher as "the first study in English of a most fruitful half century of French music, between 1869 and 1927." It is the equivalent, in the realm of musical history, of those compendiums about French literature that used to be written by Prof. Saintsbury and others —but certainly is less dry and academic. Mr. Cooper writes with analytic, scalpel-like keenness, and knows the technical details of the composers' scores, so that he gives the feeling of erudition, but this is combined with readability and color. The chapters of his charmingly illustrated work range from the era of César Franck to that of Les Six, taking in just about everybody of note in the music of France. He contrasts the Gallic tonal Muse with the ideals of German and Anglo-Saxon music generally, and brings out many a foible, such as the hatred of excess emotion, predilection for physical passion, delicate, descriptive approach.

Purcell, by Suzanne Demarquez (La Colombe, Paris, 180 pp., 350 fr.) is a welcome addition to the literature on the early English composer. Suzanne Demarquez, noted critic and musicologist, has given in this volume an erudite and knowing evaluation of the artistic importance of the composer, and a highly descriptive and interesting historic picture of the period in which Purcell lived. The volume is divided into four parts. The first is devoted to the establishment of a vivid impression of the epoch, and the sociological background of his work; the second to the musician's life. The third discusses his compositions, his operas, odes and secular cantatas, religious music, instrumental works, and other vocal compositions. A fourth chapter discusses stylistic and esthetic problems. The volume also contains an exhaustive bibliography and discography; for the latter the author made a selection of those works and recordings she deemed the most important ones. The book (in French) should be equally valuable for the professional musician and the interested layman.

New Music

For Mixed Voices: In Certainty of Song, cantata for mixed chorus with chamber orchestra, by Wallingford Riegger, has a text by Catherine Harris of a popular philosophic trend, about life, love and eternity. The 34-page score is written in fairly simple though modern style for SATB and soloists, a cappella, with piano for rehearsal. Southern Music Publishing Co., Inc., N. Y., vocal score 50c, orchestral material for rent.

On the same group is The Lord's Prayer, by Villa-Lobos. An a cappella treatment by the Brazilian modernist for SATB shows originality in harmonies and melodies, being rather in the folk vein, and has text in both English and Portuguese. Lento, and solemn, it has a piano reduction by Irma Labastille. The piano or organ part is for rehearsal. Edward B. Marks Music Corp., 25 cents.

Song for Alto Voice: Lute Book Lullabys, words by William Ballet, music by Cyril Owen, is a British work for Christmas of devout sort, picturing the song of the Virgin, and with a refrain of "lulla, lullabye." Simple, modal and attractive, the range being from A below the staff to D. H. W. Gray Co. 60 cents.

For Organ: Fugue in B minor, on a subject by Corelli, by J. S. Bach. A delightful contrapuntal masterpiece in small scope, with harmonic color of rich and alluring sort. Saint Francis of Assisi Preaching to the Birds, by Franz Liszt, tr. for organ by Saint-Saens, and edited by Clarence Dickinson. Virtuosic treatment of the well-known descriptive piece, for highly proficient organists it may be rewarding and of popular appeal as well. The Christmas Tree, by Liszt, arr. by E. Power Biggs. This comprises two movements from the piano suite of the same name, composed in 1875-6 and dedicated by the composer to his granddaughter, Daniela von Buelow. It is adorably simple and childlike, with a strong melodic quality. The two sections are titled An Old Christmas Carol and The Shepherds at the Manger. Joy to the World (Carol Fantasy) by Maurice C. Whitney is a broad and joyous reworking in a free fantasia of the well-known tune, three pages in length. Perpetuum Mobile, by Wilhelm Middelschulte, arr. by Virgil Fox, is a work originally designed as a movement for an Organ Concerto, and dedicated to Mr. Fox; an etude for pedals alone on the Wedge Fugue subject of J. S. Bach, it offers many striking opportunities for the performer. H. W. Gray Co., respectively, 60c, $1.25, $1.50, 75c and 75c.

For Male Voices: A Foster Fantasia, arr. from themes of that composer by Marcel G. Frank, is a sure-fire part-song setting for TTBB of about 12 pages, which furnishes material for male quartets with piano. It includes Old Kentucky Home, Oh, Susanna (with "plim, plim" obbligato), Beautiful Dreamer and Old Folks at Home. This is pleasingly harmonized, and has a proper contrast of lively and tender moods. J. Fischer & Bro., 30 cents.

For Violin

FOUNDATION OF VIOLIN PLAYING, by Boris Koutzen, $1.25. Years of preparation as teacher and performer have been brought to bear on this scholarly work. Shunning quick results, this method stresses thorough preparation in fundamentals and a mental "thinking ahead." Unique is the approach of using the 3rd position in the beginning, which insures a well-shaped hand and provides easy, accurate placement of the fingers. Mercury Music Corp., New York.

DOWN PUBLISHER'S ROW

The 1952 Thor Johnson Brass Composition Awards have been announced by Dr. Luther A. Richman, dean and director of the Cincinnati Conservatory of Music. Awards of $200, $100 and $50 are being offered by Dr. Johnson, conductor of the Cincinnati Symphony Orchestra, for the three best works written by students for brass groups, of ten minutes' duration, or less, form of work not restricted. Publication has again been offered by Robert D. King, editor and publisher of Music for Brass. Deadline is March 17, 1952, and entries must be mailed to Dr. Richman, Cincinnati Conservatory, Cincinnati 19, Ohio. . . .

The National Federation of Music Clubs, in its tenth annual Young Composers' Contests, offers a first prize of $250 for a work for any combination of three to five instruments of which piano may be one, and lasting at least ten minutes; an award of $150 for a score for piano and a single wind or stringed instrument, lasting eight minutes; and $100 for a piece for mixed chorus, a cappella or accompanied, lasting at least 3½ minutes. The contest is open to any U. S. citizen between 16 and 30 years of age on March 15, 1952, though for veterans the age limit may be increased by the time spent in uniform. Entry blanks may be secured from Halsey Stevens, chairman, University of Southern California, Los Angeles; from Mrs. Floride Cox, National Student Advisor, 207 River St., Belton, S. C., or any State Student Adviser or Chairman of Young Composers' Contests.

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BERNICE FROST SAYS...

QUERIES FROM PARENTS

This column is devoted to answering a series of questions propounded by parents of young students of piano, asking for guidance on various matters. The first letter comes from a father who contrasts the qualifications of two teachers.

"As the father of a twelve-year-old daughter I have found it necessary to make a change in her piano teachers. She began lessons a year ago with a young woman who is a fine concert artist. It was because of her brilliant playnig that we chose her, but we soon found her teaching to be unsatisfactory in every way.

"We now have an instructor who plays well, but has also had much training for her teaching, understands children and creates unlimited enthusiasm at every lesson. My wife also felt the need of this change, but outside family members feel we have made a big mistake. What is your opinion?

B.D.W., Wash. D.C."

There is no question about your having needed a change of teachers, but one cannot say that the first instructor was unsatisfactory because she played brilliantly. She would probably have done the same type of teaching if she played not at all. She was evidently not interested in educational work, whereas your present teacher knows that teaching is an art requiring special study in both pedagogy and child psychology. The old adage that "teachers are born" is good as far as it goes, but along with a natural talent for teaching, there must be, as with all talents, much training and special study. From your letter I am inclined to conclude that there was a personality problem with the first teacher, and no sincere love of teaching. But don't associate fine playing with poor teaching. Most excellent performers can teach well.

A Mother as Teacher

For several years I have taught my daughter, but she is now getting too advanced in her work and I have suggested that we get another teacher. This suggestion has met with her disapproval, in two instances caused weeping. What shall I do? My daughter has some talent and enjoys practicing, but I cannot teach her correctly from now on.

MRS. L.D.E., MAINE.

It is always heartening to learn of a mother and child who have worked at piano study together and enjoyed it. Your daughter sounds a bit spoiled, but be patient with her. Suggest that you yourself take the lessons, and ask your daughter to sit through them with you. In time she may wish to study with your teacher, but if not, you will be improving yourself and can continue teaching her.

You must be filled with common sense, as you state your daughter has "some" talent. It is nice to know that you do not think she is a genius!

Duet Playing at Home

The piano teacher of my seven-year-old boy has suggested that I play duets with him, not as part of his practice time but as recreation.

The boy rebels at doing this, the only reason given being the fact that I am his mother and "cannot play the piano." Should I insist that we play together, or wait until such time as there may be a more pleasant approach?

MRS. H. B., ILL.

Since you do play the piano fairly well, as you say, it seems that your child is displaying a case of bad manners and should be disciplined. You should explain to him that he is saying something that is not true. Continue in a pleasant way to develop a desire on his part to play with you. You know whether or not you should make this obligatory. One does not want to have anything unpleasant about the music work, as this will create a keen dislike for his study.

Perhaps there is another young boy who would play duets with you. This might solve the problem.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

KEYBOARD SKETCHES, by Mark Nevin. 75c. These 21 short pieces make the most of the ability of the pupil entering grade 2, and are a means toward further technical security. With well balanced phrases and clearly indicated character, they are conducive to musicianly progress. CHROMATIC VARIATIONS, 60c, TOCCATA (Widor), 75c, UP-COUNTRY DANCE, 40c, and IT'S JUST FOUR, 30c, by Howard Kasschau. Four very different pieces showing an alert interest in varied subjects. The variations, on an original theme built from descending augmented intervals, lends itself readily to six variations. Improvisational in style, pianistic in execution. Grade 5. The Toccata is a transcription from Widor's Organ Symphony in F, and makes an excellent finger etude on the piano as well as brilliant piece. The sostenuto pedal is enlisted for the lowest notes. Grade 6. The others are sprightly teaching pieces for grade 2, with a catchy swing. OFF TO THE PONY SHOW, PUPPET SERENADE, 30c each, CURFEW FOR SUSAN, and INDIAN POW-WOW, 35c each, by Louise Garrow. Imaginative pieces for grade 2, calculated to interest a young player and increase facility. THE FRISKY FILLY, JET CADETS, and BEAT OUT THE BOOGIE, by David C. Glover, Jr., 30c each. The first two are aptly suited for grade 2 ability, the last grade 3 with a salute to the popular left-hand ostinato. IN OLD BAGDAD, 40c, and GOBLINS, 30c, by Harold Wansborough. Minor mood prevails in these characteristic sketches for grade 2. HOW-DE-DO! by Mark Nevin, and SANDRA, by Cleo Allen Hibbs, 30c each. The first sounds grown-up, although for a beginner, and the other dances happily, for grade 2. Schroeder & Gunther, Inc., Rhinebeck, N. Y.

NEW RECITAL REPERTOIRE, ed. by Alfred Mirovitch, $2. Early classic composers such as J. C. Bach, Kuhnau, and Telemann with Haydn and Clementi of a later generation are drawn on for this collection of 12 pieces. Though not popularly known, these are representative pieces and are excellent introduction to the style of the period and lead certainly to a development of musical taste and discrimination. Grade 5. CALENDAR SUITE: OCTOBER, NOVEMBER, and DECEMBER, by John Tasker Howard, 60c each. Very useful pieces for grade 3, with the last two using hymns and other traditional tunes as inspirational basis for a well-lying piano setting. Elkan-Vogel Co., Inc., Philadelphia.

CLASS PIANO—How to organize a class and how and what to teach beginners at their own age level. A Mimeographed Teacher Training Course. **NEW YEAR SPECIAL,** $15.00, to close out present edition (the 1952 edition will be quoted at the original price of $30.00). Send draft, money order or check to **Daarud Piano Studio, 404 South Eureka, Columbus, Ohio.**

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Up and Down the Guild Keyboard

By Grace White

EVELYN BERGSTROM, Guild Artist cash prizewinner, has been a student with Marie Webb-Betts of Worcester, Mass., for nine years. She has been soloist with the Worcester Youth Orchestra; and has played her own recitals at Worcester Little Theater, Horticultural Hall, Clark College, and for many clubs in New England.

Guild Notebook

Dr. and Mrs. Irl Allison are re-assuming the chairmanship of the Guild for New York City and will arrive there the last of May to conduct the auditions personally at Carl Fischer's.

Richard McClanahan has been elected president of the Community Concert Association of Riverdale (a residential section of New York City), which will present three concerts this season.

Announcement comes from Waco, Tex., that Baylor University is putting on several series of concerts: orchestra, oratorio, spring festival, and a series by traveling artists.

Robert Vetlesen, of San Francisco, played for the Fifth Campion Festival and is making recordings for Music Library Recordings, Inc.

Bernice Frost is speaking at the Pennsylvania State Convention of hte MTA in Harrisburg; she stops in Wilmington for a conference of Public School Teachers under the direction of Clark Maynard; conducts a Bernice Frost Teachers' Class in Savannah, then vacations in Florida.

Adi Bernard has been appointed Music Director of the newly-formed Lincoln Institute at Miami Beach, Fla. She will travel periodically from New York to hear the students.

The North Carolina MTA has elected Mrs. Eugene Johnston State President. Mrs. Joonston is a charter member of the Charlotte chapter of the Guild.

Ireyne Starikoff was engaged by the American Chemical Society for its Diamond Jubilee, and gave a recital at New Hampton, N. H., for members of the American Association for the Advancement of Sciences.

Edna Kaempfer, of East Orange, N. J., gave a "New Material Workshop" for the MTA of Northern New Jersey in Upper Montclair.

Grace Gimbel is demonstrating what musical background, talent, and ceaseless study with fine teachers can do. She won an appearance at the Brooklyn Academy of Music, where she played to a packed house; gave recitals at Steinway Concert Hall, Carnegie Recital Hall, and was recently engaged as soloist with the Bloomfield, N. J., Symphony Orchestra and the National Association for American Composers and Conductors.

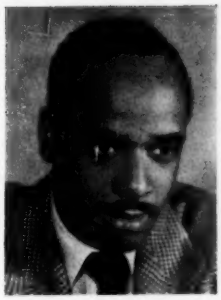
The American Woman's Association presented Ernesto Berumen's unusual pupil, Edward Mullady, in the Barclay Hotel in a taxing program, which he played with clarity and assurance. Mullady will appear in the Young Artist series on WNYC; the Cornell Medical Center; the McIntosh Music School on Long Island; and with clubs in Nutley, N. J., and Nyack, N. Y.

Gene Featherstone, of Belmont, N. C. (pupil of Hilde B. Kreutzer), holds the Guild H. S. Diploma and is a five-year winner, and recently has been awarded a $400 scholarship from Oberlin Conservatory.

Mary Nan Hudgins, winner of Guild prizes, symphonic awards, and Texas State and local prizes of all kinds, will give a recital at Ridgewood, N. J., sponsored by the a Cappella Group of Ridgewood.

Welcome, Chamber Music

An unusually interesting recent New York recital was that of Nadia Koutzen, violinist, who gave a first performance of Boris Kuotzen's Sonata and Bernard Wagenaar's Scherzo with Brooks Smith, pianist, and a Schubert violin solo with accompaniment of string quartet.



EDWARD HUTCHINSON, pupil of Helene Diedrichs of Philadelphia, is a Guild cash prizewinner in the Artist category. He also won a Town Hall recital in New York presented by a laymen's music organization; and was selected to be soloist with Philadelphia Concert Orchestra for its twenty-first anniversary in Philadelphia Town Hall.

Bach Ornamentation

"People who care get a great kick out of knowing that they know, whether anybody else knows it or not" is the cryptic way Russell Lanning began his November series on Bach-ornamentation sponsored by Josephine Fry. Mr. Lanning has devoted thirty years of research to this subject here and abroad and has compiled ponderous notes that are highly regarded by authorities on Bach.

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SCHOOLS and STUDIOS

Cleveland Institute Broadcasts

CLEVELAND.—Beryl Rubinstein, director, announces that the Cleveland Institute of Music is presenting 12 broadcasts over WTAM-NBC here. The series opened on Nov. 13, from 7 to 7:30 p.m., and continues each week at the same time through Jan. 29. The program has been arranged to emphasize four activities of the school. Marcel Dick, head of the advanced hteory and composition department, conducted the Symphony Orchestra of the Institute in the first broadcast on Nov. 13, playing the Concerto Grosso, Vivaldi; the first movement of the String Quartet in E, op. 125, No. 2, Schubert; and The Hebrides (Fingal's Cave), Mendelssohn. Succeeding programs are given by the Choral Ensemble directed by Reuben Caplin, the Children's Chorus directed by Marie Martin and the Children's Orchestra, Fred Rosenberg, conductor, with ensembles directed by Margaret Randall. Each group will arrange three programs. The broadcasts are aired over WTAM under the supervision of J. E. Hines, manager of integrated services.

BRUCE SPENCER KING

University of Houston Concerts

HOUSTON, TEX.—The Texas Federation of Music Clubs presented the Opera Workshop of the music department and the voice class of the department of music education of the University of Houston in a program of opera excerpts on Nov. 9 at Junior College Auditorium, Baytown. Bruce Spencer King, chairman of the university's vocal department, directed the program. Also under Mr. King's direction, singers from the department will present a performance of Traviata in the spring. In the voice classes, Bach's Magnificat is being studied for a forthcoming concert.

Peabody Hears Notables

BALTIMORE.—On Nov. 16 in the Peabody Conservatory of Music hall, Gregor Piatigorsky, cellist, and Reginald Stewart, pianist, director of the conservatory and conductor fo the Baltimore Symphony, joined forces for the second time to play a sonata recital for Baltimore audiences. Several years ago the two were heard in a similar program as part of a chamber music series. The current appearance was on the regular series of Peabody Friday Afternoon Artist recitals.

SCHOOL NOTES

The Pacific Coast premiere of Menotti's The Consul will be given by the opera department of the University of Southern California, with Dr. Carl Ebert as stage director, in Bovard auditorium, on Dec. 5 and 8. The formation of the Bovard String Quartet is also announced by the USC School of Music, its personnel to include Sascha Jacobsen, first violin, Glenn Swan, second violin, Sanford Schonbach, viola, and Stephen Déak, cello, all members of the faculty there.

The Great Masters Series given by artist-students which opens at the New York College of Music with a program of Pre-Bach composers, will continue: Jan. 6, Bach-Handel; Feb. 3, Mozart-Beethoven; March 2, Schubert-Schumann; April 6, Brahms-Chopin; May 4, French composers; June 1, contemporary composers.

The Bennington Ensemble, made up of three faculty members of the Vermont college, were presented in a chamber music recital on Nov. 26 in the Concert Hall of the Mannes Music School. The members are Orrea Pernel, violin; George Finckel, cello; and Lionel Nowak, piano.

May Etts presented Thomas Nichols in a piano recital on Nov. 10 in the Sky Room of Carl Fischer Hall.

Mexican Graduates Bow to the Public

MEXICO, D. F.—In the closing weeks of November, as always at this time of year, advanced music students present programs to fulfill scholastic requirements in order to put them in the category of "concertistas" (concert artists). Let none think that these concerts are played by amateurs: the young folks are really artists.

The youthful pianist, Ma. Antonieta Valasquez, daughter of Mexico's leading piano teacher, Prof. Jose Velasquez, offered for her final "exam" in the Bellas Artes the Beethoven Third Concerto and the Tchaikovsky in B flat minor as soloist with the National Symphony Orchestra. It was a beautiful concert, as was to be expected with Père Velasquez directing the orchestra and his talented daughter at the piano.

The same evening, in the Theatre of the National University, the soprano, Ernestina Perea, won her title to Concertista de voz (vocal artist) by giving a program of German lieder, some typical French songs and, at the close, several Spanish works.

Jose ("Pepe") Limantour again brought to the Bellas Artes his Xalapa Symphony Orchestra for his 1951 season. Among the soloists were Esperanza Pulido, who gave a beautiful reading of the Schumann Concerto with Fritz Reiner conducting. At the final concert Sigi Weissenberg played the Tchaikovsky Piano Concerto and later gave two solo recitals, as presented by the Asociacion Musical Daniel. He is a great favorite here in Mexico, and always attracts a capacity audience. Limantour's programs were diverse in content, but works of Mexico composers were conspicuous by their absence.

CHARLES POORE.

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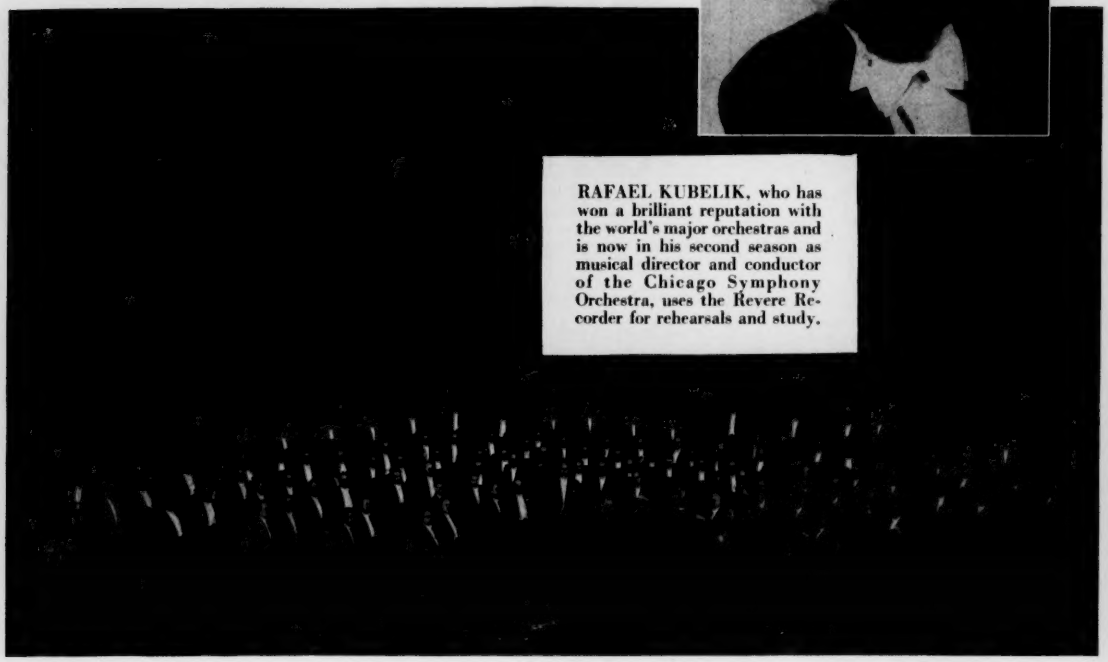

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